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JULY/AUGUST 2012



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LISTEN UP!

"It's hot as a bitch, I should have been rich..." Okay, that's the one and only summer reference you're gonna get out of us, even though in your grimy little hands right now is the First Annual Summer Issue of *Rebel Ink*. We have to say this is absolutely the best damn issue of *RI* that has ever hit the street...ever! And if you back us into a corner, we'll have to tell you it's the best damn issue of any tat mag ever. Then we'll head butt ya, kick you in the balls, and make a beeline out of there. We're no idiots. Stick around long enough and you're gonna get jacked by someone with a sock full of nickels.

This edition of *Rebel Ink* is packed with legends of both the rock and tattoo worlds. First, check this out you mf'ers—40 pages hosted by the Godfathers of Cool, legendary tattoo artist Mark Mahoney, and neo-rock-a-billy icon Smitty Smiff. These guys came along with a few friends—all cooler than you—including English Craig and Myke Chambers. Read the article, enjoy the pics, and you might learn something.

What's wrong, douche bag, things too neat and tidy for you? Well, then meet Lemmy at the Rainbow and he can shake things up a bit for you? Need some celeb pin-up action? Well, check Margaret Cho kicking it Gil Elvgren style, or tattoo rebel Halo. How about the stars of Animal Planet Network's "Pit Bulls and Parolees," and a sizzling Vegas-style Shakedown, or to stop you in your tracks like a kick in the teeth, a private, 1960s-themed beach party in beautiful California? We've had enough, see you next issue.

Ink & Attitude,
The Editors



Rebel Ink

INK AND ATTITUDE

JULY / AUGUST 2012

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Tattoo You

THE READERS OF REBEL INK

Got something on your mind? Well, we want to hear it. In our continuing effort to get to know our readers, we're offering this forum for you, the inked rebel masses, to express yourselves in our pages. So, whether you want to throw us some feedback, give us a heads-up on some tatted rebel you want to see in our pages or tell us to go to hell, bring it on.

Jesse Smith has some crazy skills with the tattoo machine! His work is incredible! His use of bright colors definitely caught my eye. I also liked how he uses the funny characters to convey messages about what's going on around the world. Very, very awesome! I will definitely be making an appointment with him.

Josh O.
Sterling, VA

Josh,
Thanks for picking up the issue! We first caught Jesse Smith's work in a book of tattoo art that was sent to us for review. The minute we laid eyes on only one of his pieces, we were captivated. We knew we wanted to do a feature on him. Jesse is definitely a talented artist. We hope you're able to link up with him and get work from him.

I don't care what anybody says, Vanilla Ice was, and still is, the man! Every time I hear someone talking sh*t about him I always tell them, "But I bet you used to groove to 'Ice Ice Baby' back in the day." We all did. I was getting a little turned-off by him when he was going through his angry phase, but I'm glad he's

moved past that and doing big things.

Jodie C.
Clifton, NJ

Jodie,

We're with you! Even more now that we met Rob and realized that he was a really cool dude. We enjoyed chatting with him about his tats, his music, and his other projects. He has definitely moved on to bigger and better things.

Hil! Love your magazine! I have a quick question. In your November 2011 issue you featured an artist by the name Matthew Doherty. I believe he was in the "Physical Graffiti" section. Anyway, I liked the work in his article and I wanted to get some work from him, but when I reached out to the shop listed I was told he wasn't there anymore. Would you guys know where Matthew ran off to?

Lindsay P.
Clementon, NJ

Lindsay,

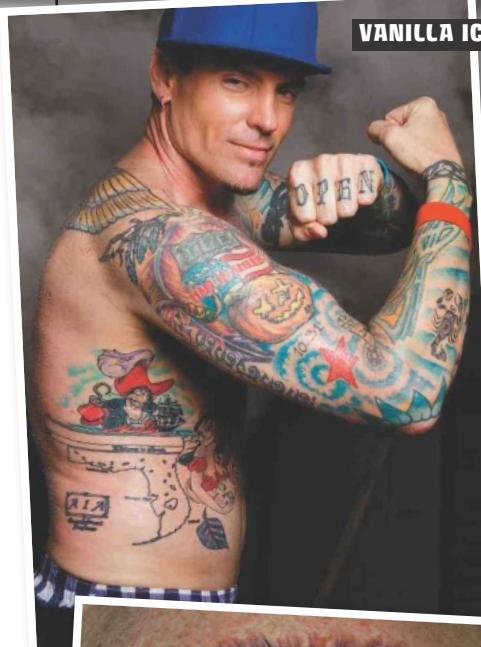
Matt actually reached out to us shortly after the article was released to inform us that he had moved to Empire Tattoo, located at 2001 College Drive in Blackwood, New Jersey. You can call (856) 784-5111 and make an appointment with him at any time. Tell him Rebel Ink sent ya! Oh, please do send a photo of your tat when you get it done. Thanks!

All hail the Queen of the Vampires, Maria Jose Cristerna! I love her! I was psyched when I saw her on your last cover. She is truly an inspiration not only for us—tattooed and pierced women—but for all women. She endured years of domestic abuse and chose to stand up for herself and leave that horrific situation. Every tattoo and piercing and dermal she wears

JESSE SMITH



VANILLA ICE



MATHEW DOHERTY



MARIA JOSE

tells a story of her journey. And despite what society might say, I think she's beautiful.

Racquel M.
Phoenix, AZ

Racquel,

Thank you for your letter. Maria Jose is definitely a work of art. Most people would think that she's unapproachable because of her look, but, in actuality, she is the sweetest person we've ever encountered. Her story is definitely inspirational and one that shouldn't be ignored or downplayed due to her appearance. We were honored that she took

the time to shoot with us and share her story.

Giselle,

Sorry your photo didn't make it in the spread. We take thousands of photos when we cover conventions. It's really difficult trying to jam that many shots into an eight- to ten-page spread. However, there still is a way for you to see those photos. Everyone who signed the release form was asked to provide an email address. Very soon you will get an email with a link back to RebelInkMag.com where you will get the opportunity to register for the site and be able to not only look at your pic from the convention—but you also will be able to download the photo!

Kristen Leanne is H-O-T! She should be on TV or doing movies or something like that. Her beauty is too great to be confined in magazine pages—I mean, I love it when you guys feature her, but still, that girl should be on the big screen. I love how you guys strapped angel wings on her and placed her opposite of the Vampire Woman. That was really dope!

Rob T.
Philly, PA

Rob,

Kristen is really a beautiful girl. We agree; she should be doing film. Every time we shoot Kristen, she always comes out looking amazing. This particular shoot really blew us away, though. We believe that putting her opposite of Maria Jose complemented both sides of the cover. They brought out the best in each other. Thanks for the props and for picking up the issue!

Giselle M.
Bronx, NY

I just caught the article for Inked Out in Jersey. I was actually there. In fact, you guys took photos of me. However, I see that the photos didn't make it to the spread. Will more photos be featured

in the next issue? If not, how would I be able to see the photos? I really, really want to see how they came out. Let me know. Thanks!

Want in?
Direct letters and hi res (300dpi) images to
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or write to Rebel Ink at
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KRISTEN LEANNE



REBEL FLASH...

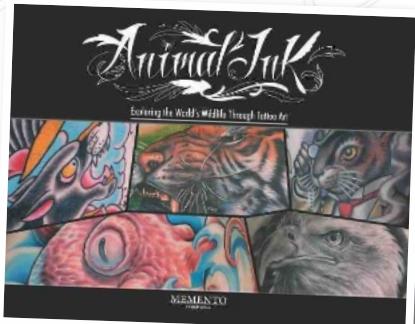
A quick look at some of the cool stuff that finds its way across the editor's desk. BTW, if you've got something you want us to feature on the pages of Rebel Flash send it to:

REBEL INK
210 Route 4 East, Suite 211
Paramus, NJ 07652
Attn: Rebel Flash

Animal Ink

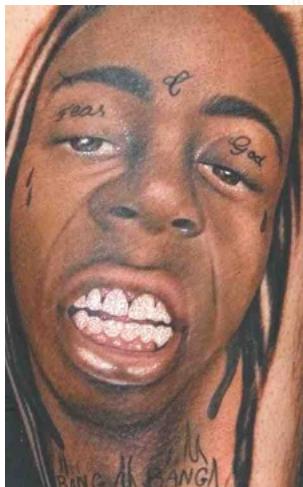
Lions, Tigers, Tattoos—oh my!

Animals have been important subject matter in the art world throughout history. Mike DeVries' new book, *Animal Ink: Exploring the World's Wildlife Through Tattoo Art* (Memento Publishing), features animal tattoos from artists around the world. A creative journal full of tattooed whiskers, fins, feathers, and fur! Book can be purchased on MDTattoos.com



Tattooed Fans

Forever A Fan



This increasingly popular book provides an insightful look at the world of those fans so dedicated that they are willing to get their favorite sports team, clothing brand, music artist, or TV show tattooed on them forever.

Although most of the tattoos are simplistic and succinct, the message and story behind them are as diverse and unique as the people wearing them.

If you are a tattooed fan and would like a chance to be featured in the book, email your stories and photos to davidkorpel@gmail.com.



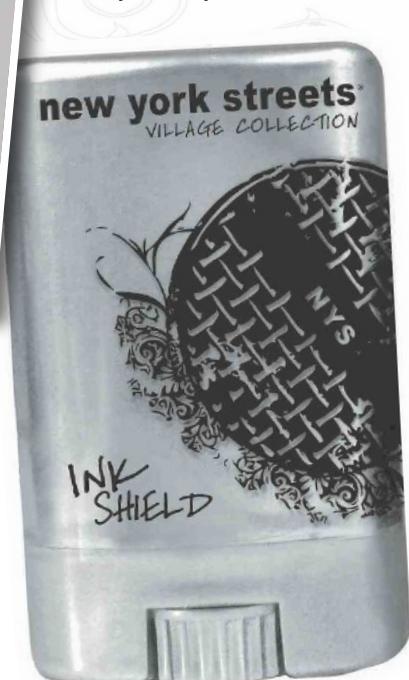
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Photos by Dastardly Dave



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Ink Shield is available at tattoo parlors and salons nationwide and at www.newyork-streets.com.

HALO DETERMIN



FROM D TO INK

Article by Clive Young

Halo was never really into tattooing growing up. Surrounded by "sh*t" tattoos and "crappy" tattooists around his neighborhood, there wasn't really anything that called his attention about body art. That was until one fateful day, he ventured into a shop and got tattooed himself. Almost instantly, Halo was hooked to the ink and needle—not only from the ink rushing through his blood, he was also fascinated by the art itself.

REBEL INK: What did you do before tattooing?

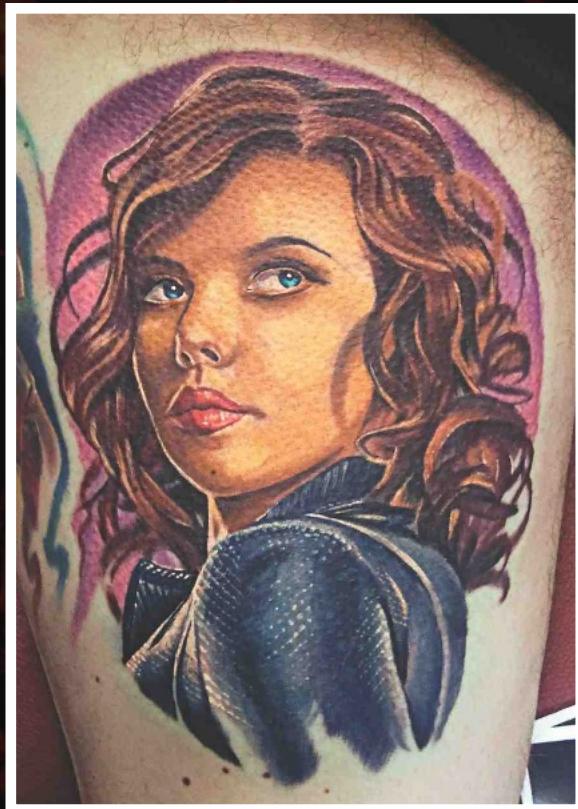
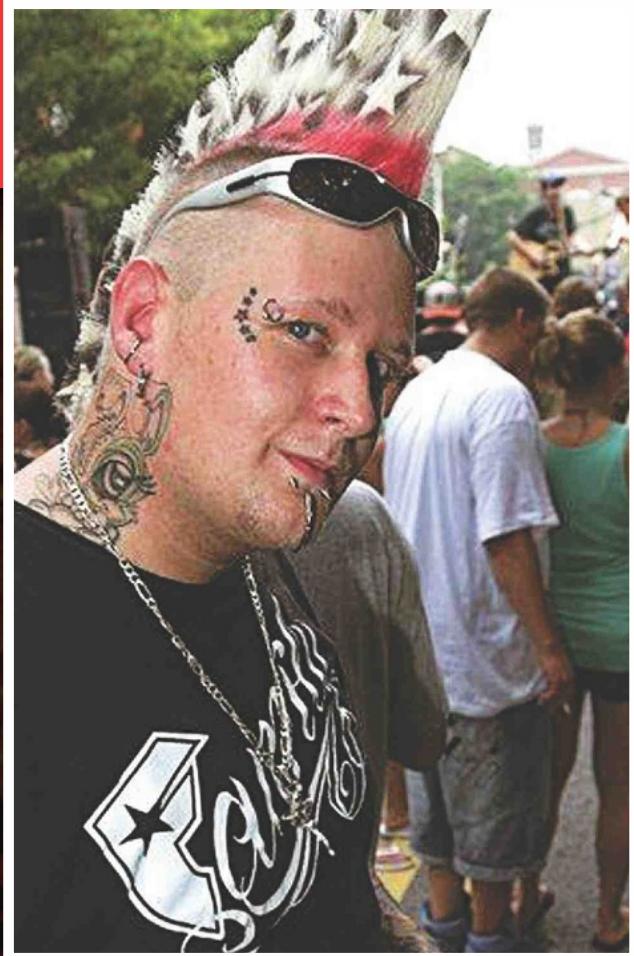
Halo: I was a forklift operator and a barista at Starbucks [laughs]. Lots of manual labor jobs here and there. Actually, I never made anywhere near enough money to survive, so what I mainly used to do is, after work, go door to door to peoples' houses and ask them if there was anything that I could do for them. So I used to clean basements, organize computer parts, clean bathrooms, pick up dog sh*t, mow lawns, rake leaves, and wash windows and cars.

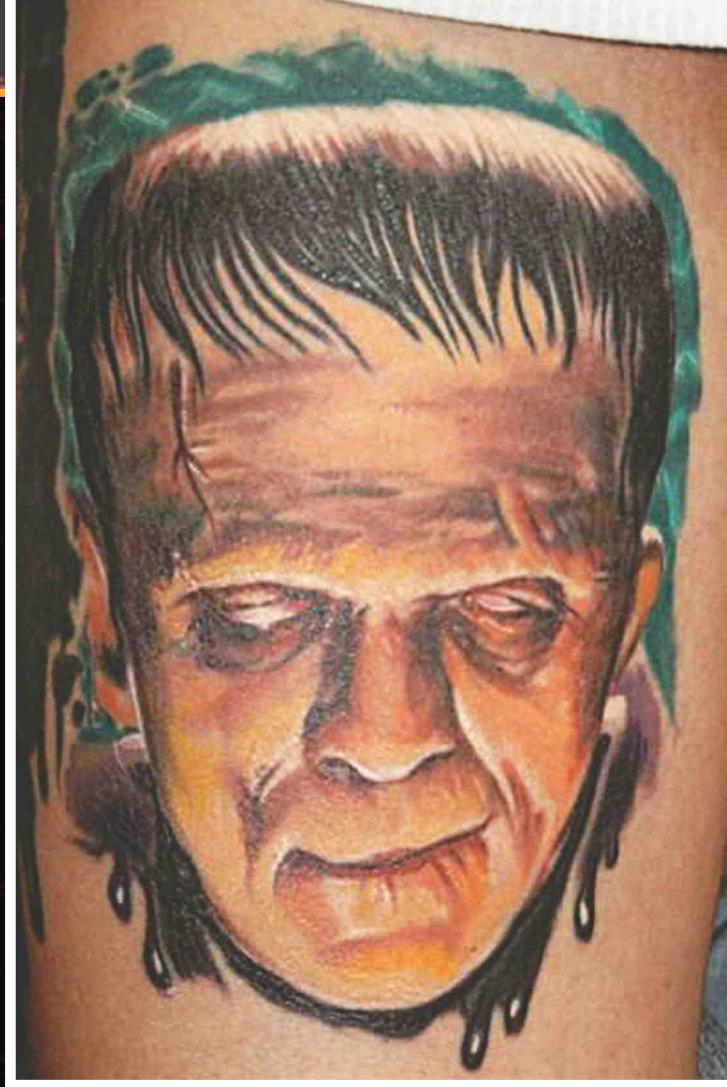
Kind of like a friendly neighborhood handyman. I made lots of friends in the neighborhood, and the more people that saw me work, the more people wanted me to work for them. I made more money doing that than full-time at a normal job.

How did you first become interested in tattooing?

Well, quite honestly, I was never really interested in it before. Most of the tattoos that I had seen growing up weren't very impressive. I always had a notion that tattoos were very limited on what could be done—all I had ever been around

were sh*t tattoos from crappy house artists. Even the shops nearby never really blew my mind. What got me into tattooing was finally getting one. Once I had gotten tattooed I knew that it's what I wanted to do, and, luckily, my mother passed on the genes of comprehension. I have a keen understanding of almost everything and a drive to do it well. I have always been able to pick up just about any instrument and play it well, so I figured, ignorantly, I can do that. I wanna do that. It was the most amazing thing I've ever seen.





What would you be doing if you would have never found tattooing?
I'd just be getting into tattooing [laughs]. I'm honestly quite convinced that this is where I belong. Something bigger than me drove me to this passion, because, honestly, I've never had a passion before. Everything else was kinda blah. Drinking, partying, music, girlfriends; hell, friends and family even, I've never felt so connected to anything and still don't. If I weren't tattooing, I'd probably be finding out how I could at some point in my life.

How long have you been tattooing?

It was five years professionally in December or January, I think. Not sure of the exact month. I started my apprenticeship at 21, so any time after that point. I was so involved at that point, time just didn't matter.

Where did you get your training?

Well, I went to a couple of shops in the area and asked, and one shop told me to bring a portfolio by and let them see. I gathered a bunch of drawings together and stopped by. The shop was Positive Image Tattoos in Baltimore, MD. I showed the guys there my stuff and got tattooed by Eric Caves—the owner and head tattooist at the shop. He told me that I needed work and kinda blew me off. I knew that I, apparently, wasn't showing him enough. So I showed up and asked if I could help out, the same way I did in my neighborhood. I cleaned and then sat around. When he asked why I was sitting around, I said I wanted to work there. I didn't care what I did, I just wanted to do this so bad I could taste it and I would do anything. He told me I'd be sitting there all day then because he wouldn't hire me—at the time, I couldn't draw a straight line correctly. I told him, that I was gonna sit there all day tomorrow as well, because I wasn't going to leave until I got a job.



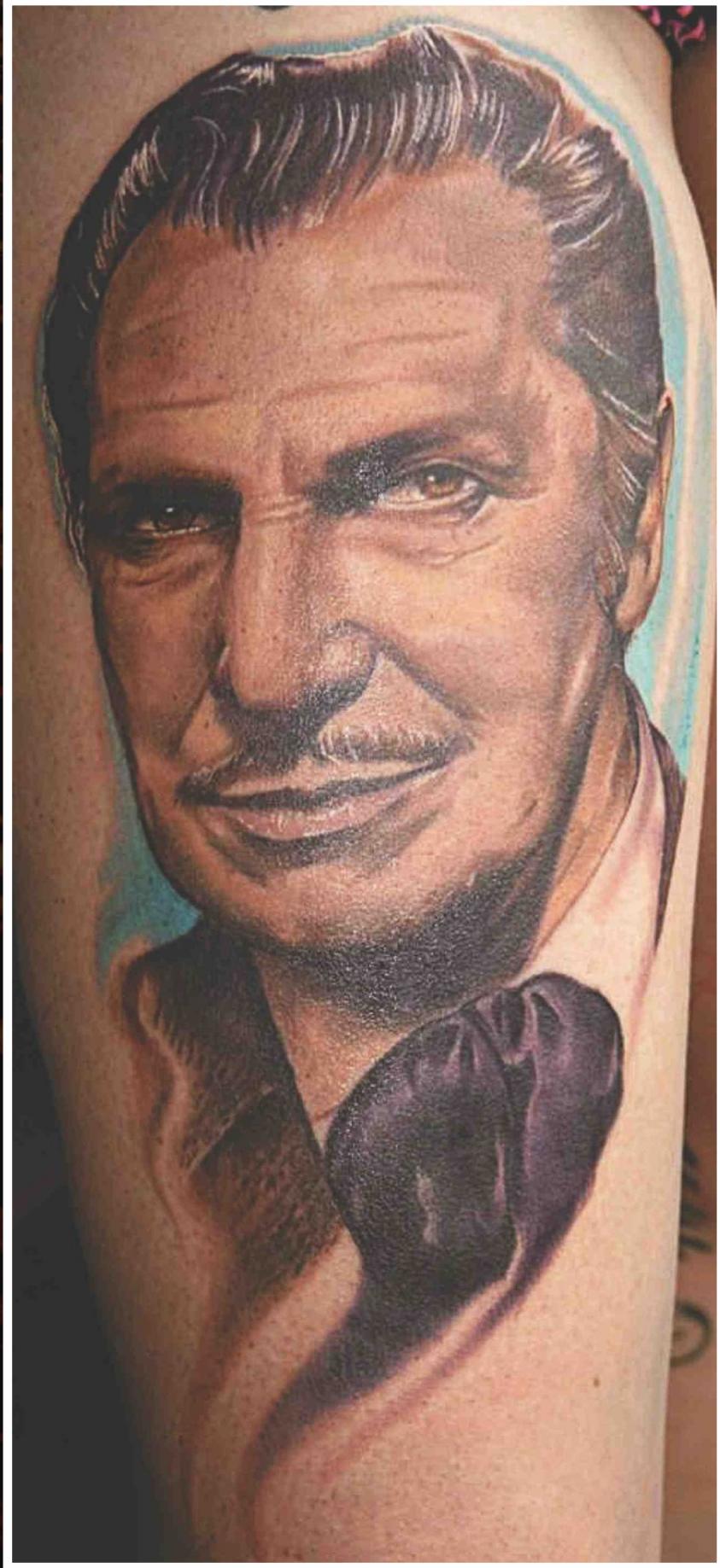
At the time, I told everyone that I was trying to get an apprenticeship, so I had a lot of support from friends and family. Also, I had a child on the way, and he was the biggest motivation to hustle and try to make it every moment I could.

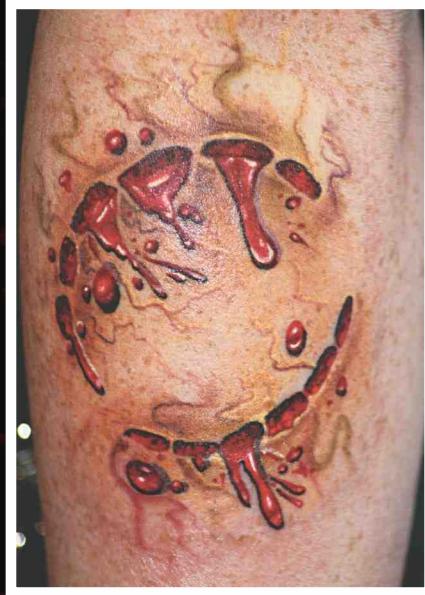
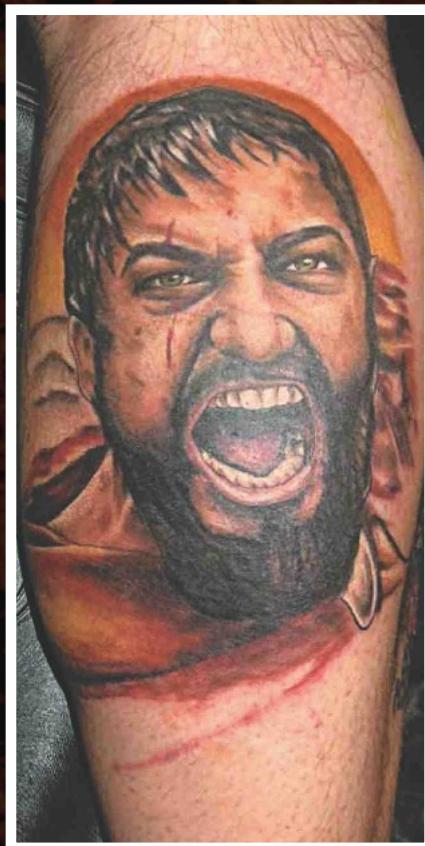
That sounds rough. Did any of the artists try to help you out, at least?

Brian Spano, another artist who worked [at Positive Image] full time, told me to help a client in front of him. The client said he wanted a pin-up girl kind of Vargas style, with an "Oops" kind of expression and a dress flying up. I told Brian and he asked, 'Can you draw that?' I told him no. So he told me to get the f*ck out of his shop until I drew ten of them. So I went back home and drew. I looked up references, sketched, and did second and third draft copies for them all, shoplifted manila folders and laminated sheets, and made it all kinds of nice. I went back the next day and gave him the folder. He proceeded to tear them up in front of me and throw them away. I didn't see the point and almost cried, to be honest. He told me that he didn't give a sh*t if I could draw ten pin-ups, I should be the one that gives a f*ck that now I could do something that I couldn't do yesterday—and to treat my entire apprenticeship like that. It was the best advice I ever got. To this day, you couldn't get better advice from anyone.

So when did it all start to turn around for you?

Finally, after about six months, a book of drawings, straight lines in composition lined paper, and plenty of sanitary experience later, I was able to

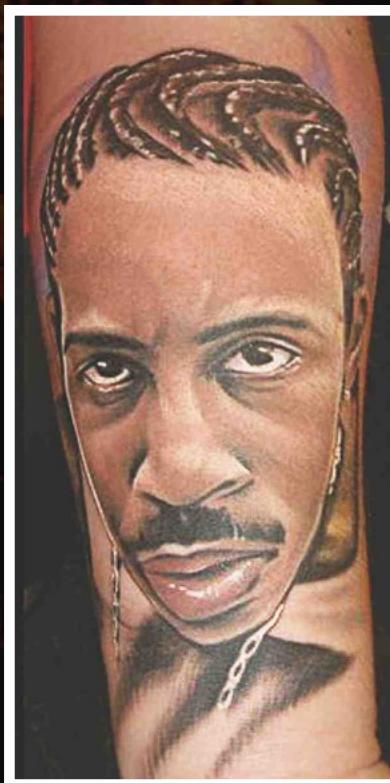
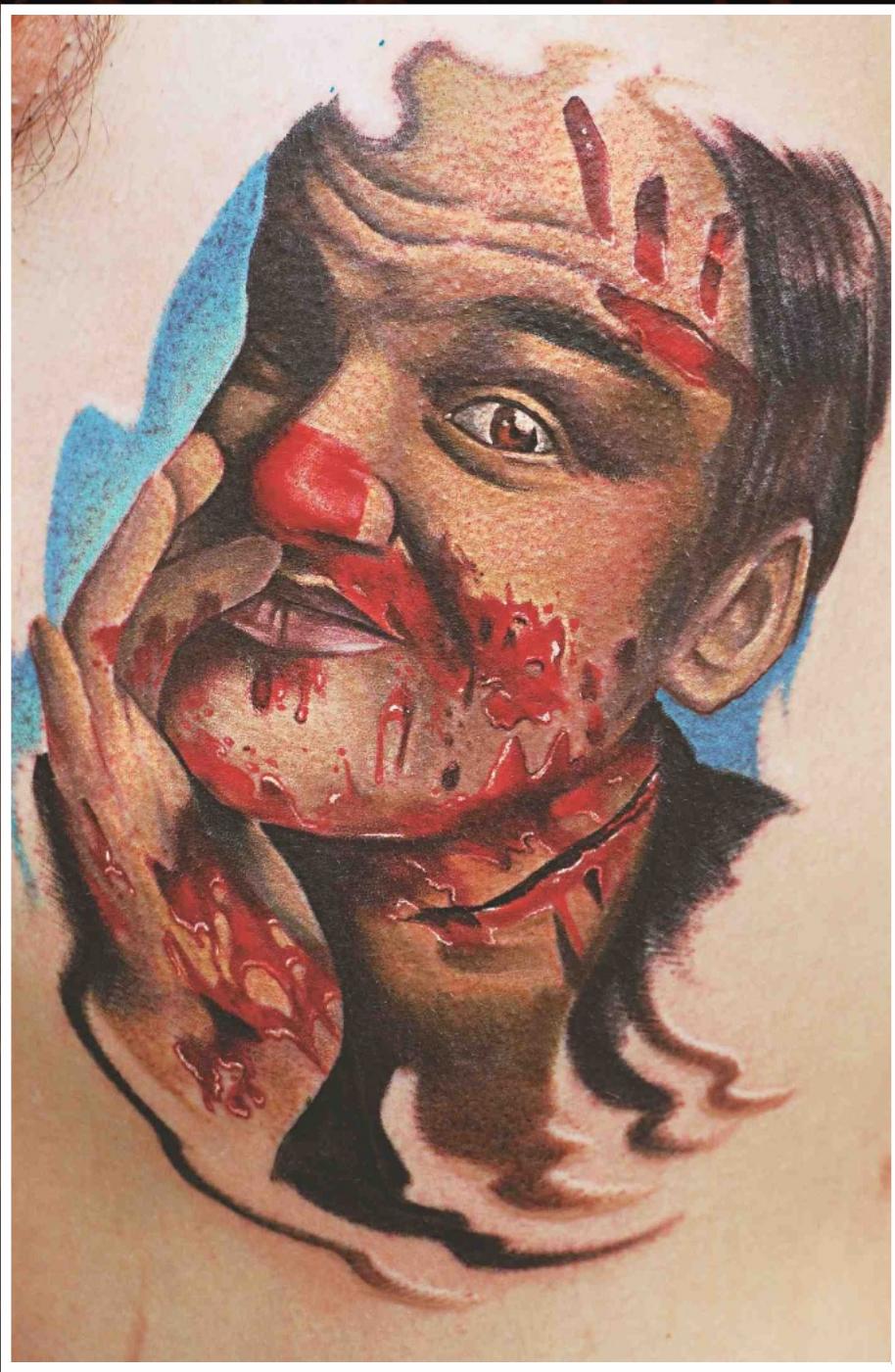




do my first tattoos at 20-percent. I was so excited and terrified. I was horrible at it. How could I not understand how to do this? It seemed simple, like everything else in the world does, but this, this was hard. And confusing and ever changing and puzzling and frustrating. I loved it. Everyday, I swore to tackle something new, break it down, and do my best to continue that drive.

Who was your biggest influence?

My first big influence was Bob Tyrrell. My friend, Bear, actually brought him to my attention. My idea, in the first year of tattooing, was that flash artists were good artists. I was so involved in myself and getting better that I never even thought to pick up a tattoo magazine. I know that sounds weird, but it never even occurred to me. I never knew that there were amazing tattoo artists out there—this was before “Miami Ink” [laughs]. I was blown away by the work of Paul Acker, Nikko Hurtado, Nick Baxter, and Jeff Ensminger. My mother also continues to be a great influence to me, as well. Her new-found acceptance of my career and utmost support for my work is super-inspirational.



What makes your approach unique?

I guess my approach isn't very unique. As far as I'm concerned I'm really not sure if I have a style to be unique with. I kind of just wing it—maybe that's it. I don't really draw a lot before the tattoo like most do, or plan things out, until I'm actually there in front of the client. I feel like that makes the tattooing a little more involved and intimate.

Halo

Naked Art Tattoos

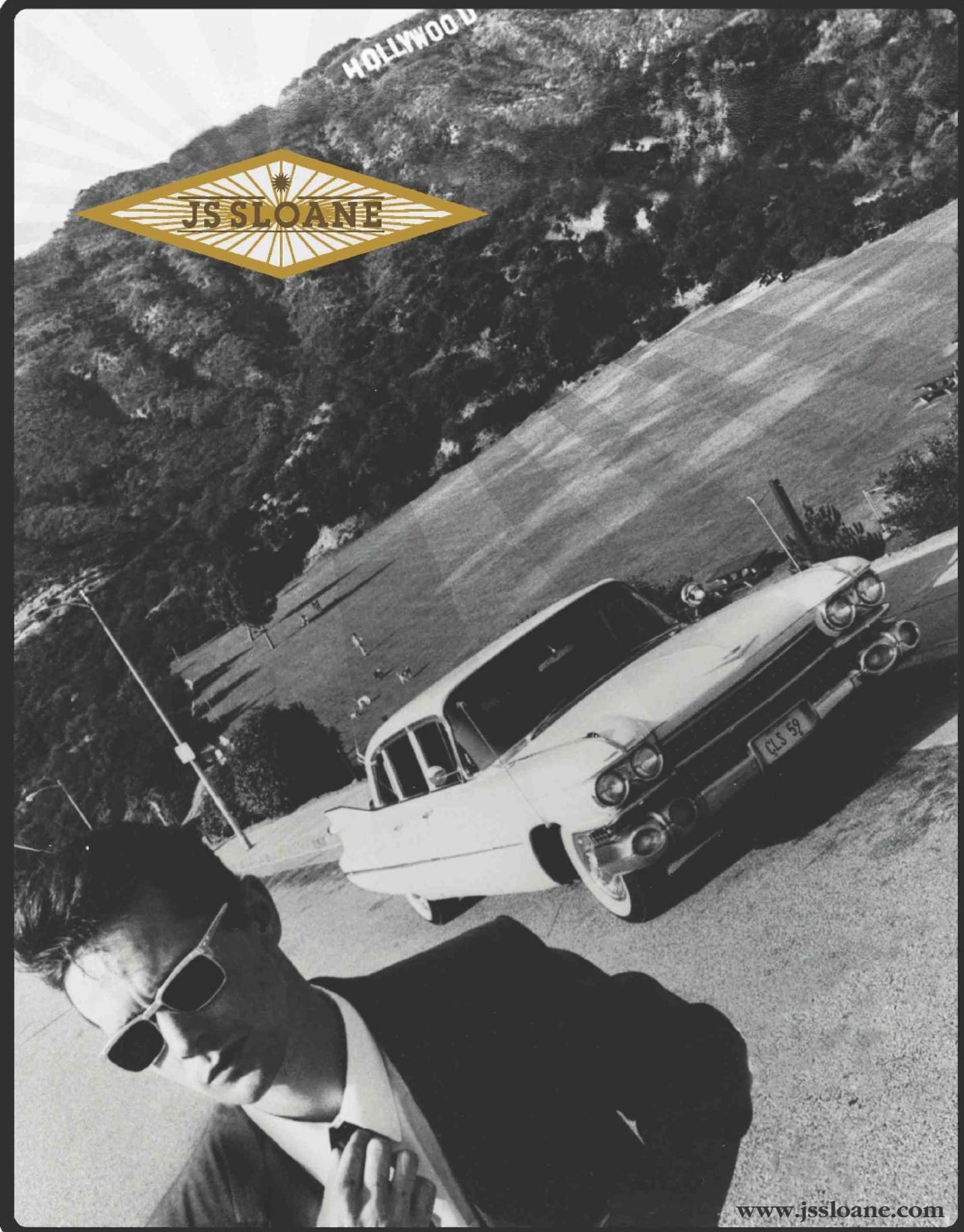
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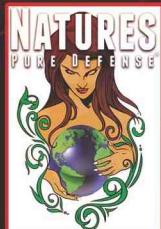


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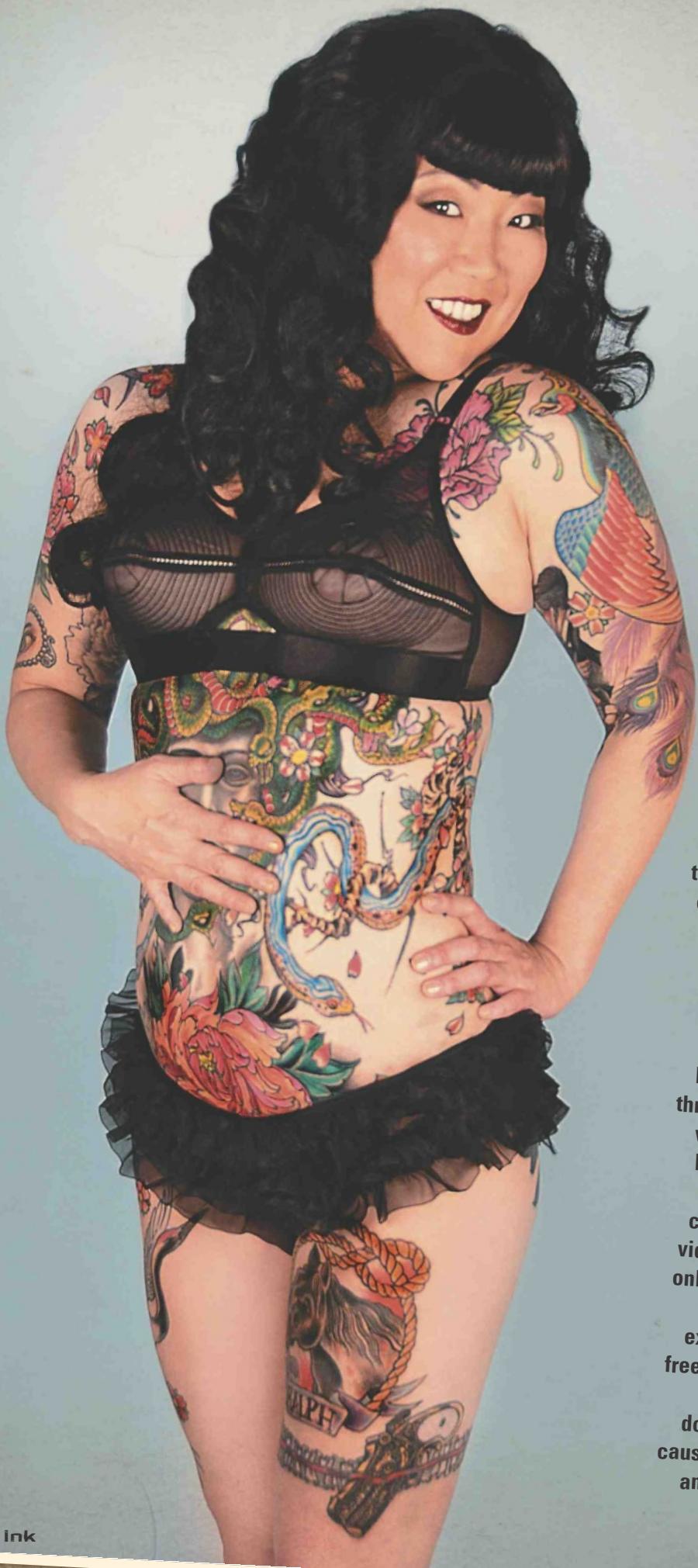
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3

Few experience tattooing and their relationship within the body modification community quite like Margaret Cho. The performer/activist gives herself fully to the artists she entrusts with her body, believing that, through their vision of what works best on her skin, she learns about herself. Her commitment to individual freedom is not only limited to allowing tattooists to express themselves freely on her skin, but the work she has done to forward the cause of human rights and freedom for all.



Margaret Cho Pin-Up Prophet

Photography by
Miss Missy Photography
Article by Razor Leary

REBEL INK: You talk a lot about the positive experiences that come with being part of the tattoo community. How has being a part of this culture influenced your life?

Margaret Cho: I get a lot out of it, I'm very good friends with a lot of tattooers and I spend a lot of time in a shop talking about art and also going to art shows with them. It's a lifestyle that is similar to what I do; it's an artistic life that you

monetize. So it's something that I get. You know, it's just fun. The artists I hang out with are not just people who tattoo me, they're my good friends. I spend the majority of my time at Memoir Tattoo, which is Shawn Barber and Kim Saigh's wonderful studio in Los Angeles. I've been tattooed by every person at that shop. That's a big deal—when you can say I have work from five different people that work there. They're tremendous artists. I have a lot of work done at Saved Tattoo in Brooklyn from Chris O'Donnell and Cris Cleen and also at





American Electric with the great Craig Jackman. I really have it made. I go in for these super-fun, day-long sessions with Mr. Cartoon in LA. He's such a legend and an inspiration—like that's how I spend my birthday. At Cartoon's amazing studio and just hanging out with him—checking out all of his amazing customized cars and motorcycles.

How does this closeness with your artists influence your experience when getting tattooed?

For my own collection, right now, I'm kind of going to artists and saying, "Look, I have this space, I want you to work with that." And they do. At this point I'm not even choosing images; I'm not asking them to do anything for me. I'm asking them to do what they do and I'm showing them where they can put it. That's a very enjoyable thing, to take the artist's point of view and let them have their way. I think that's actually better for me. I learn to see things with a different eye; an artist's eye is going to be



vastly superior to my untrained eye. I've let go of a lot of control I used to have over images and color and really handed that over. If somebody says, "I'm doing this in black and grey," I'm like, "Yeah, you should be doing this in black and grey." I definitely hold back my own opinion and have become, over time, much more satisfied with the work.

You have said that when you have gotten ink at Memoir Tattoo, that you walked away from the experience having learned more

about yourself. Can you explain that?

It's more I understand that the capacity of who I am is expanded by letting other people define it. You know when I gave my body over to somebody like James Spencer Briggs, who's a tremendous tattooer over there at Memoir, I gave him a large portion of my back. He probably has more square inches on my body than anybody else. I realize he sees me more for what I am than I see myself for who I am. It's very cool.

You are also a big proponent of the positivity of self-image. Would you say that your tattoo collection plays a role in your own self-image?

Yeah, for sure, and I think that has a lot to do with being a person of color, because so much of my life is identifying myself through my racial identity. Tattooing actually has the power to change the color of your skin. It's not totally changing it, but it is enhancing it in a way that is totally a choice



about your skin; before I had no choice my whole life. I have no choice of the projections people put onto me either, racially. I love tattooing in such a way due to the idea that I have a choice with my skin where I had no choice before.

Another issue that you are closely identified with is fighting Asian stereotypes. There are those who believe that there is a greater acceptance of stereotypes against Asians in the media versus other races. Do you agree with this?

Yeah, I agree with it. I think, in a lot of ways, there's kind of a weird permissive attitude about it, or a casual attitude about racism toward Asian Americans. Because of our history in this country I think there is an idea that we're still foreigners. It is something I've tried to fight, this casual racial discrimination, but it's hard to pinpoint and fight because I'm in show business. And part of that is having a pleasing presence. I don't like to be argumentative about things, but it gets upsetting and difficult. Especially like Jeremy Lin, who's so phenomenal and so talented. Yet there's so much racial baggage that he comes into this world with because people don't know how to talk about Asian Americans without being racist. It's tough. People don't know how to talk about Asian Americans without being racist—it's a very difficult position to be in, and a weird one to be in.

What projects are you involved in these days?

Right now, I'm working on a show on Lifetime called "Drop Dead Diva." This will be my fourth season on the show. I'm working on that here in Atlanta, where I'm trying to get a session with Russ Abbot, who I love. Really Atlanta's finest tattooer, he has a shop here called Ink & Dagger, which is phenomenal. I'm trying to get Cartoon to come down here. I miss all the guys at Memoir and American Electric, but I'll be back in LA soon.

And where can we find you online?

MargaretCho.com. I like to blog a lot about tattooing and motorcycles and race and women's bodies, and I'm really devoted to it. I write every single day.



*Margaret
Cho*

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REBEL, REBEL



LEM KILM INKED

Lemmy Kilmister of Motorhead is an icon and a legend, and a rock 'n' roll outlaw. The frontman/bassist has influenced a generation of rockers and, at 66, he's still rocking, tossing back Jack Daniels, and earning the respect of the new school. All you need do to witness Lemmy's sphere of influence is watch the documentary, *Lemmy: 49% motherf*cker. 5% son of a b*tch*, and see how the members of Metallica react to him. It's at once touching and badass. Yes, Lemmy was the subject of his own rock doc, and the Cult of Lemmy is as strong and as fascinating as ever.

MY STER IN STONE

Photography by Travis Shinn
Article by Amy Sciarretto



Lemmy, an Englishman, sports an "Ace of Spades" tattoo and the words, "Born to Lose, Live to Win," too. The former is certainly emblematic of his life, since "Ace of Spades" is his band's signature song. The ink was etched over 30 years ago by Hanky Panky in Amsterdam, and both were touched up by Kat Von D, a noted Motorhead fan. He's also rocking a Capricorn with the planet Saturn behind it, since Saturn rules the sign. Tattoo Pete gave him that tattoo over 30 years ago, and Lemmy contends, "I haven't seen him in years." Lemmy's been around forever, and it's almost as though the rock community and its peripheries are connected to him some how, some way.

Even though he may be a senior citizen—by numbers only, since he still rocks with the fervor of someone half his age—he is considering future ink. "I'd get another, just to do the arms up," he said. "I would have Kat do it, since she is really good. She is one of the best I've ever seen at portraits."

While Lemmy does not have a ton of tattoos, there are plenty of Motorhead tats out there featuring the band's distinct logo, as well as the members' faces. That's dedication and tribute! "There are a lot of those, and our faces," he said. "As long as the guy doesn't mind carrying it around the rest of his life, then it's okay, but there might be a cover-up in his



future. Lots of them don't look like me, but it's the thought that counts."

He said that he has only seen two tats of himself that were "horrible," but acknowledged it was not the wearer's fault, but that of the tattooist.

Through the years, Lemmy has done it all. He's made music. He's been the star of his own movie. His band has its own line of wines. Still, with a thoroughly and wickedly British sense of humor, he mused, "I can't complain, I've done enough."

He also revealed that Motorhead will release its own brand of vodka this summer, which will be available in the U.S. "I stopped drinking vodka a while ago," he said, in his gravelly voice. "I might have a few bottles, though." He said that he was okay with branding a wine after the band, since it "helps the band. It wasn't embarrassing."

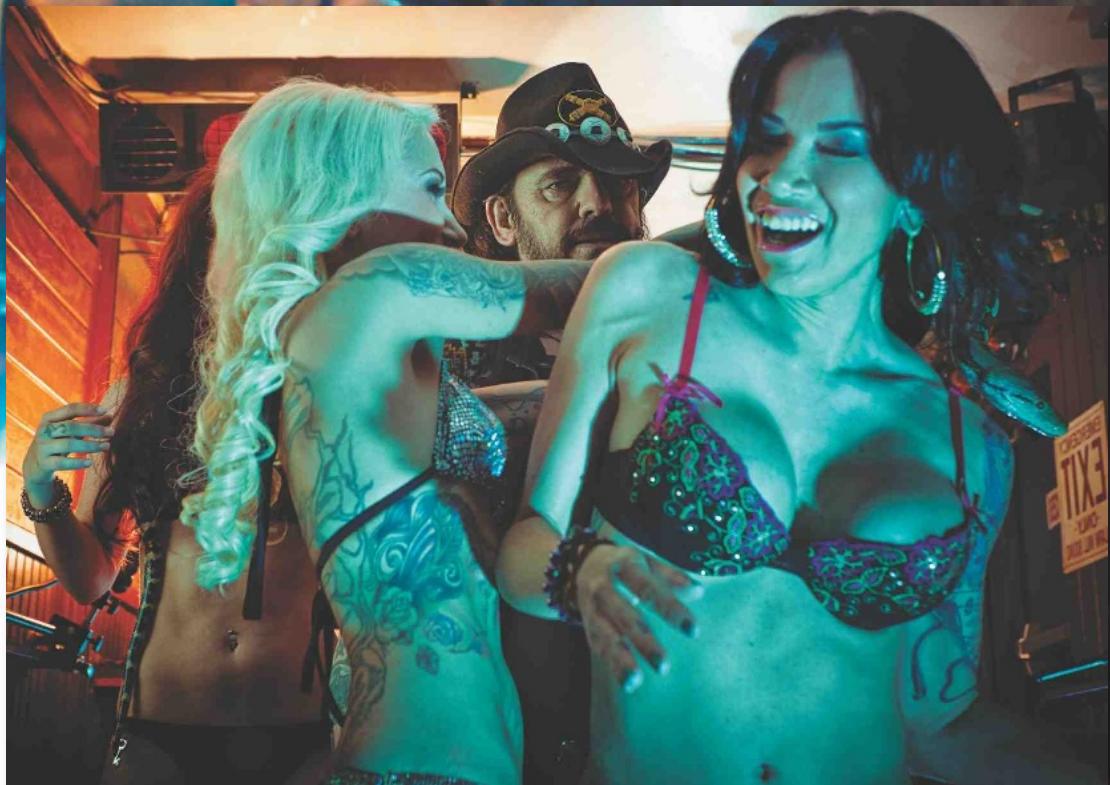
Lemmy also acknowledged that the Cult of Lemmy has increased in value and coolness through the years, with younger fans being turned on to Motorhead. He is nonchalant about it, saying, "As long as you don't believe it yourself, you are all right. Don't believe your own hype." He did say that, when it comes to him, "It's not all hype when people are commenting on things. But the bit that is hype is true, since I make sure it is, as much as possible."

He's equally not impressed by being considered a rock 'n' roll legend as well, joking, "That doesn't pay much rent, does it?" But he did say, "I am quite happy. It's a good life, rock 'n' roll life."











Lemmy will spend his summer vacation touring with Motorhead at the Rock Star Energy Drink Mayhem Festival, which is their first summer tour in years. "It's going to be very hot, yes, but it'll be all right. We always cope," he said. The band decided to embark on the tour simply because the lineup is so choice, featuring Slipknot and Slayer, to name a few.

He is also working on a solo album and has been doing so for eight years. "It's going to come out posthumously at this rate," he joked. "There will also be a Motorhead album next year, since there is a DVD this year. I don't want to clog the market."



PIT BULLS AND PAROLEES REBELS WITH A CAUSE

Photography by Donovan Fannon Article by Gerard Haze

Long before "Pit Bulls & Parolees" was the runaway hit on the Animal Planet television network the team at the Villalobos Rescue Center was leading the charge to save the lives of members of this often misjudged and misunderstood dog breed. The VRC crew is led by the organization's founder, Tia Torres and includes her daughters, Tania and Mariah. Another key figure at Villalobos is former parolee, Jake, who credits the organization for helping him get his life on track after being released from prison.

The ink worn by Mariah, Tania and Jake is a living scrapbook of their lives, passions and desire to be of service to any human or animal that crosses their paths.





JAKE

REBEL INK: Would you say that there are specific themes to your collection, or does each image stand on its own?

Jake: There really isn't any sort of theme. I have a sort of an abstract mixture, but they all have some sort of significance to me.

What style of ink are you most drawn to when it comes to your own collection?

I definitely am more of a black and grey person—I like that a lot better than color. As far as a particular style, it's really all about the art—you can appreciate whatever style it is as long as it's good art.

Who does your work?

I get my work from friends of mine. I do have a friend that opened up a tattoo shop in Los Angeles, and they've done a lot of my work. The shop is Why Not Ink (www.whynotink-tattoos.com). It's in Mission Hills [California].

Which of your pieces would you say holds the most significance to you?

I think the most significant would be the portrait I have of my first pit bull that's on my back. It's a tribute.

That piece on your neck is very interesting.

Is it a religious portrait?

Something like that. I suppose it's a West Coast gangster-ized version of the Virgin Mary.

Are you hands-on when it comes to designing your pieces?

It all depends. I usually have a good idea of what I want, and then I'll talk to the artist and get their input on it. It depends on what they think.

How has being a part of the Villalobos Rescue Center changed you as a person?

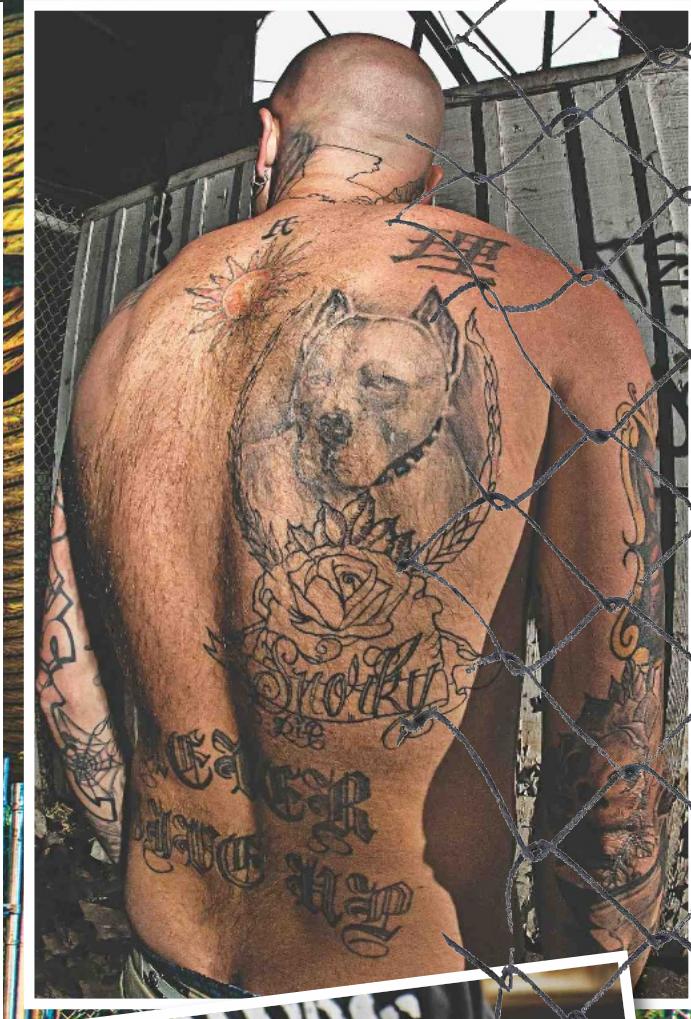
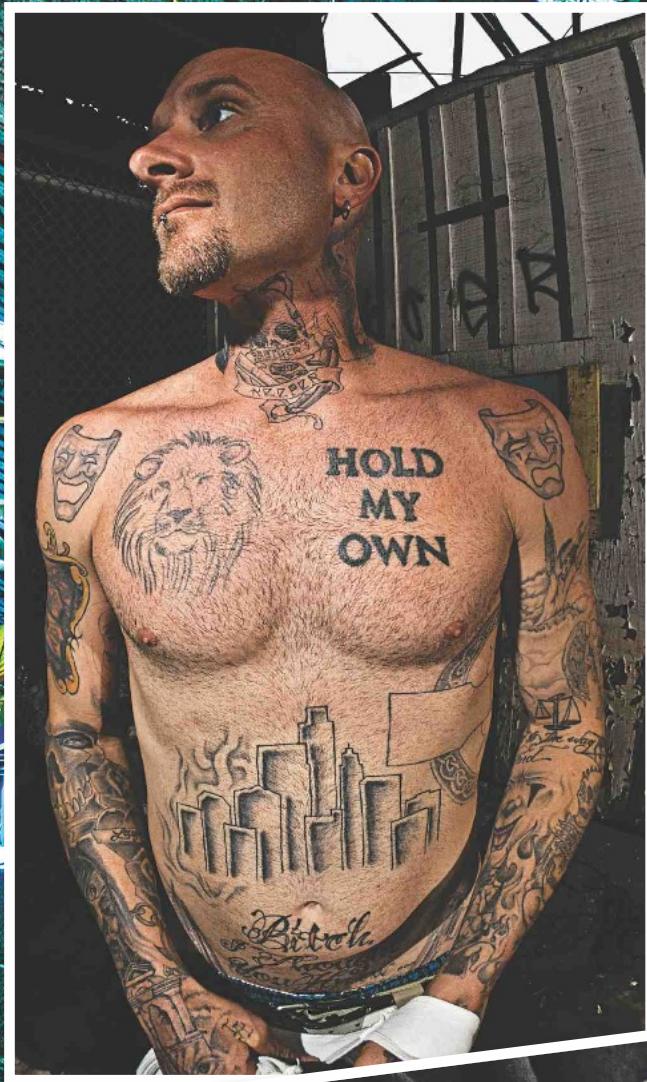
That's a tough one to answer because it's [affected me] in pretty much every way. When you work with these dogs it helps you learn about compassion and patience—all those things you can definitely carry over your relationships with humans.

Can you share the story of your incarceration with us?

I was on parole, and I'm off now. Basically what happened was I was riding a borrowed motorcycle and I had a loaded gun on me.

It is hard for someone with a prison record to assimilate back into the outside world, and it's especially hard for parolees to find honest work. How has Villalobos helped you with that transition?

Right now, with the economy and all, it's hard for anybody to find work; I mean it's hard times all over. You figure that it's harder for the upstanding worker with no criminal record to find a job—it just makes it exponentially harder for someone with a record. I was very fortunate to have the ties that I do to Villalobos.





MARIAH

AMERICAN MOTHER

REBEL INK: You have an awesome ink collection. Take us through what the tats mean to you.

Mariah: Obviously the whole theme is music. When I was younger, I played piano. I'm trying to learn guitar now. I don't want to be a musician or anything now, but I just love music. I chose the different instruments for different reasons. The piano keys are actually taken from an artist that I really love. His name's Green, he's an underground hip-hop artist, you could say. His music is very inspiring to me. The stand-up bass is actually the bass from Tiger Army, which is a rockabilly band that I love. So I chose all these instruments instead of putting the actual bands. They're symbols, because things change over time. But still it's my love for them.

The dog with wings looks like a tribute tat.

That one is a portrait of my dog, Allen. I had him from the time that both of us were four-years-old to the time both of us were 18. He was my very first dog, so that was my best friend in the entire world. He was white and his name was Allen. So it all ties together, him being white and him being my angel, obviously.

And I'm dying to ask. What's the story with the "Embrace the Martian" piece?

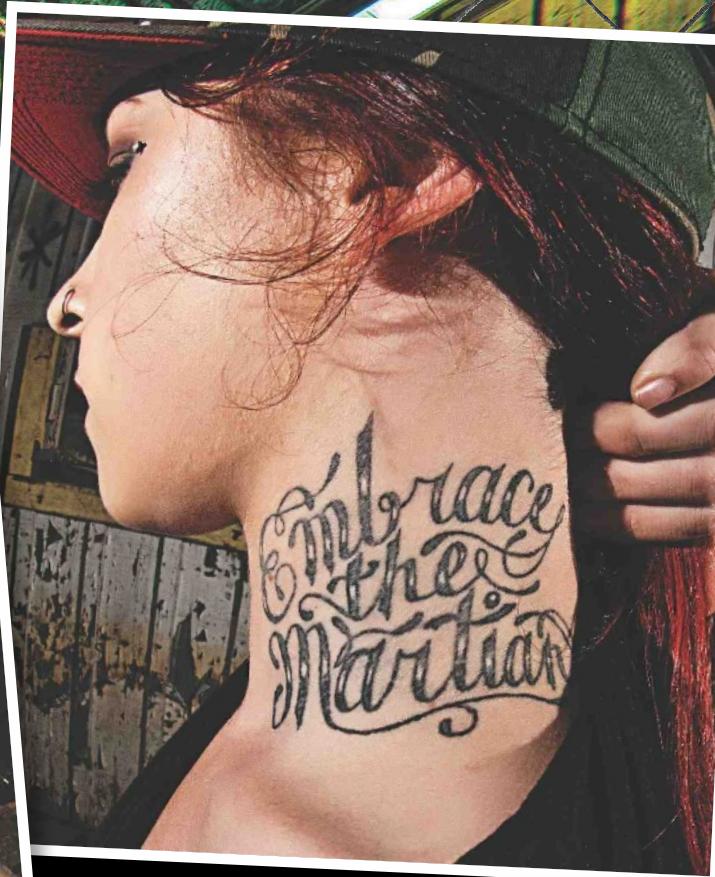
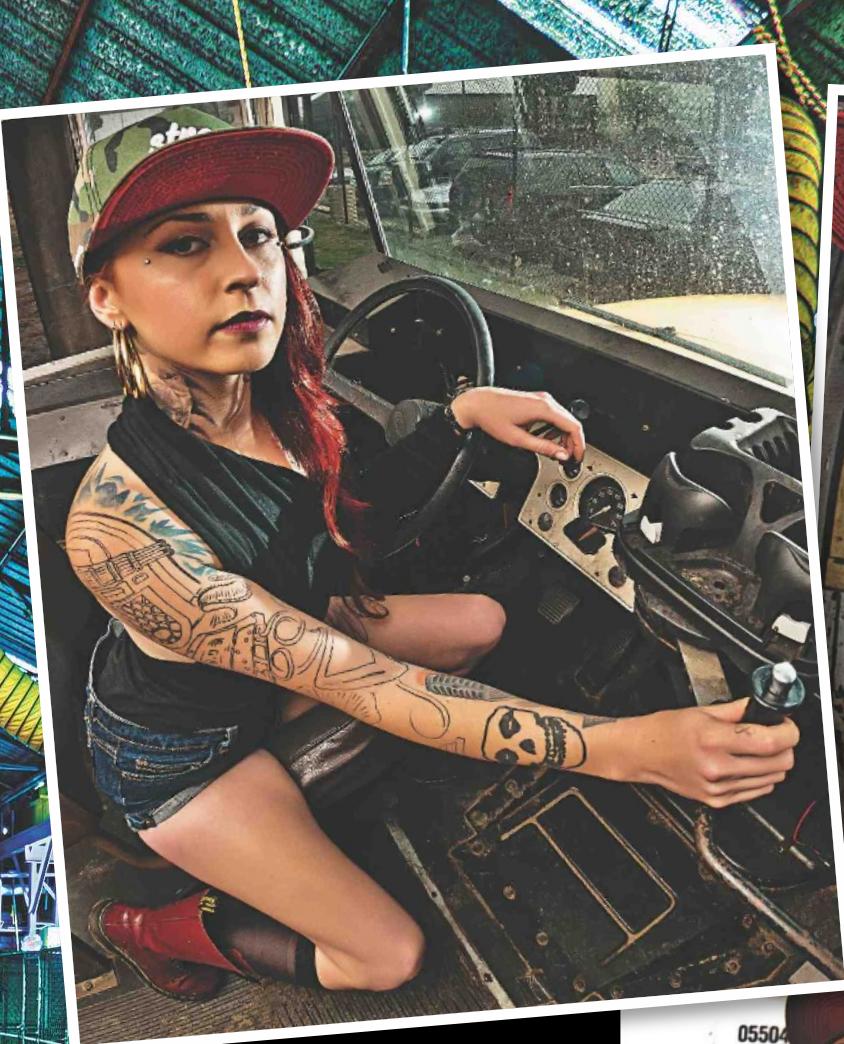
[Laughs] I believe that once we embrace the Martian—all the things people find alien about themselves, and what they find alien about you—once you accept those things and embrace them, you will truly be able to live happy.

I find there is always an interesting story behind a heart tattoo. Is there one behind yours?

I got that because 'love is poison' I guess you could say. It's a beautiful thing, but it can poison your life. I know it sounds kind of messed up. But it was not really a "think about it" thing. It was just a "wanna get this tattoo" thing. It wasn't because anybody broke up with me. It can kind of be a good poison or a bad poison in somebody's life, but love is still poison to me.

And your back is a tribute to your sister?

That is actually supposed to be a cartoon of my sister Tania holding a world. Everyone said she looked like Snow White, so I tried to make her look like Snow White. She's holding the world because all throughout our life our dads weren't really there. So it was her and I against the world, and everyone was trying to push us down. It was our little sisterly cheesy bonding thing that she and I would say to each other when things were rough.



Who's your artist?

The person who did my leg, his name is Pint. He works at Side Show on Venice Boulevard. I've known him forever. He did a portrait of me on my mom's back when I was eight. So he did my dog. And then the one on my back is from John Miller. He's in California as well. Then my arm, John did, but I'm actually having someone else fill it in. His name is Clint Thomas, and he is one of the most phenomenal artists I have ever seen. It's beautiful.

What has working with pit bulls taught you about life in general?

It's hard to say what I've learned from them, because from the time I can remember I literally grew up with these dogs. So it's all I've ever really known, to be honest with you. I have a scar on my face from getting bit by a dog, and you know what—it was a lab, not a pit. These dogs are my world, and they always will be. The majority of people look at them badly, but a lot of people look at me badly for having tattoos. And all I can do is try to change their opinion and show them that these dogs are amazing.

Where does your desire to rescue and be helpful come from?

I think it came from a lot of things, to be honest with you. Of course the way I grew up, that's what I was raised to do. Since birth, you put yourself last and help people in need and animals in need. That is what comes first, no matter what. If you are starving and haven't eaten in a week and you see somebody that's hungry, you need to give them your food. It's

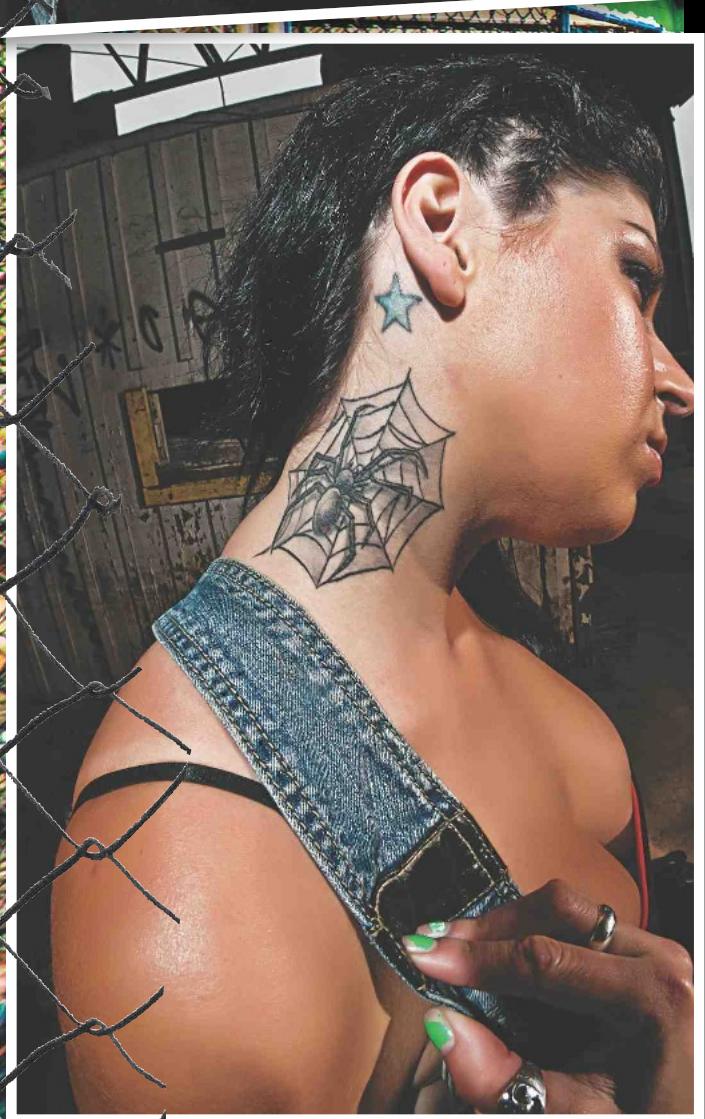


just how I was brought up, and it made me an extremely humble person. I'm thankful for that. I'm a big believer in astrology and I'm a hardcore Virgo. It's just a motherly instinct that I have. It's what I like to do, and what I want to do for the rest of my life is help people, animals—whatever it is. I'm not sure what path I want to take with that, it's just what I want to do.

What other projects are you involved in?

I'm starting a clothing line. A lot of the stuff I wear, I make myself. I'm trying to start that. It's called Filthy Paws. Hopefully that will be out in the near future and up online. I like helping people and making them feel good, and that is the whole reason I like designing, because I want to be able to make clothes for people that are insecure about themselves. It all goes back, once again, to how I was raised.

TANIA



REBEL INK: The first ink I want to ask you about are your paw prints?

Tania: I have two paw prints—one on each wrist. Actual paw prints from my French bull dogs. He's small, so they'll fit on my wrist. His name is Wedgie.

Please tell us about your tree and heart tattoo?

It's a tree with a heart growing out of it. Basically, I have a very dry and sarcastic sense of humor. I drew my heart on my sleeve. I'm a very sensitive person. A lot of people don't get that when they meet me, or when they first see me. It's the external vision of having a rough exterior, but having a big heart underneath.

Do you have one artist you prefer, or do you work with several tattooers?

I actually go to a lot of different places. I just got my pit bull on the side of my leg, but it was in the healing process when we took the pictures, so we didn't photograph it. I think I'm going to start having her do my tattoos from now on. Her name is Jamy Carlton; she did my dog, Louie on my leg but we didn't take a picture of it. I got a few in Florida and California. I've got a couple of friends that do them.

The piece on your ribs has a very unique feel to it. How did that tattoo come to be?

Oh Tupac? It's not exactly a portrait, it's supposed to look spray painted, so the heart looks like not exactly a heart. But it's dripping down. But yeah it's Tupac.

The look of the "Hollywood" script is also very cool.

Oh thank you. I got that for my other dog named Hollywood, and she's more like a princess. So I thought the lipstick would look cool. My friend Rachel is actually a tattoo artist, and she did that for me.

What impression has working as an animal rescuer made on your life?

I don't really know how to answer that, but it's been incredible. It's like therapy to me. If I'm having a really bad day or a sad day, if I'm at my job or hanging with my own dogs, you almost feel as if everything's better again. You know? Things aren't really that bad. I wouldn't trade it for the world.

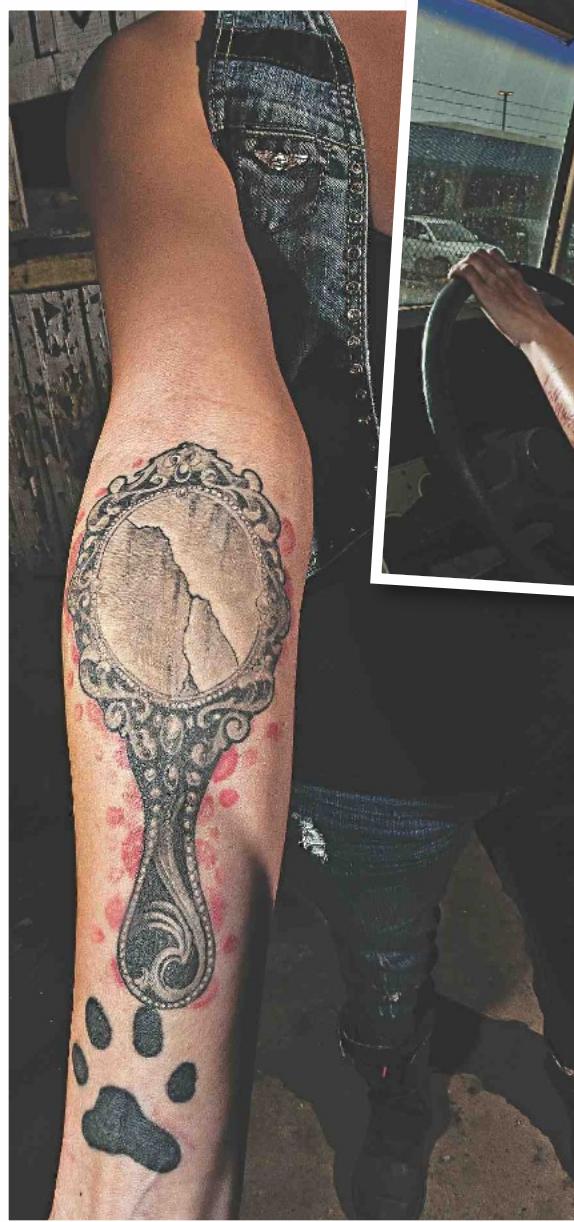
Pit bulls still have a bad rep and are viewed as dangerous by a large part of society. Are you bothered by that?

With every breed of dog, you're going to get the odd one, the sour one out of the bunch. You know you could have a lab or a chihuahua, it just depends on the breed. Most of our dogs are amazing with people, amazing with children, not necessarily towards animals, but that's just the breed we have. But I do recommend them for families. As far as people saying that they're aggressive, or that they'll turn on you, or that they'll latch on—that's just ignorance and they're not educated properly. That's just people falling into what the media tells you, because it's in fact the exact opposite of all that.

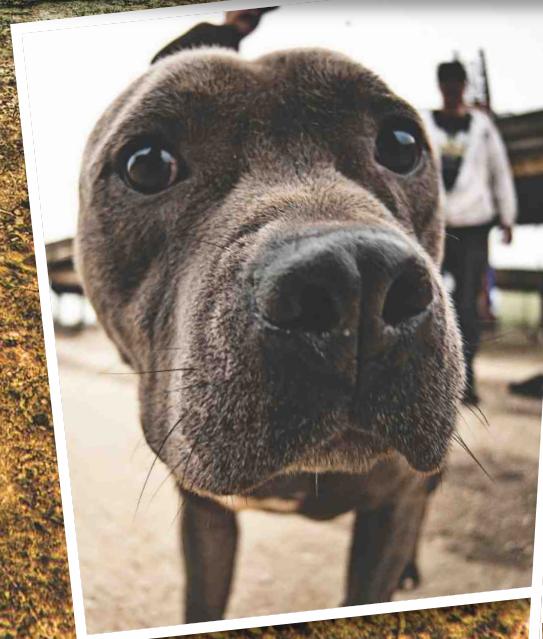
Has working with the parolees influenced how you feel about people being able to have a second chance in life?

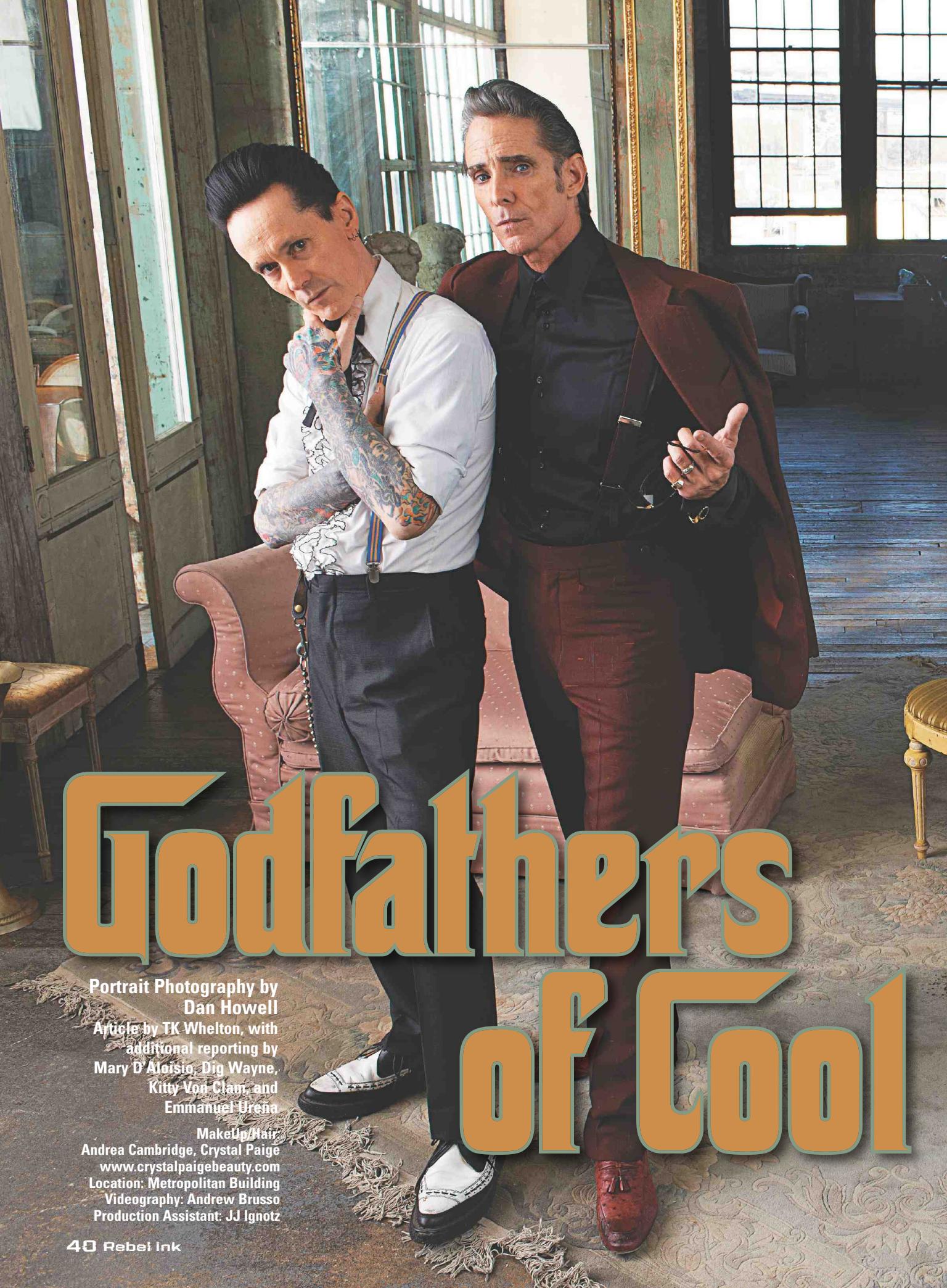
Absolutely. Most of the guys we have, that work for us, end up being life-long friends. It's mostly like having a lot of older brothers around—they're very smart and caring. They all want to work their asses off, and they all respect us individually. I think that most people deserve second chances—that's what we all stand for.

In what ways have the fame and notoriety of having the show changed your life?



It hasn't changed my personality, I'm still the same as I was before. However, it's a little hard because I'm actually socially awkward. So when people come up to me and want a picture, or want to talk to me, I act extremely shy, I'm just hoping it doesn't come off as negative. I'm a very reserved, and quiet person. I usually keep to myself. It's scary to me if people recognize me from our show or whatever— but it's cool.





Godfathers of Cool

Portrait Photography by
Dan Howell

Article by TK Whelton, with
additional reporting by
Mary D'Aloisio, Dig Wayne,
Kitty Von Clam, and
Emmanuel Uriña

MakeUp/Hair

Andrea Cambridge, Crystal Paige

www.crystalpaigebeauty.com

Location: Metropolitan Building

Videography: Andrew Brusso

Production Assistant: JJ Iognat



At the risk of sounding rude, the straight dope is this, if you don't know who Mark and Smitty are then you're either too young or too square. But don't sweat it, life can be rough that way, and we're here to give you a smash mouth, crash course on two men that live and breath the true essence of cool. And we've brought along some friends, old and new school to hammer the lesson home. Turn the page at get ready to be drilled and grilled.

Mark Mahoney

Article by Mary D'Aloisio

Before his ostrich leather Gucci shoes hit the floor, there's an air of anticipation in the studio—Mark Mahoney is a man that needs no introduction and sets the room buzzing with his mere presence. The legendary black and grey tattooer has helped define the standards of American tattooing with his balls-to-the-wall work ethic and smooth-as-silk persona. He's been hustling since the illegal underground days of the '70s gangster/greaser scene on the East Coast, survived the '80s Pike scene in Long Beach on the West Coast, and continues to maintain in LA today. Mahoney keeps his head down and his moneymaker steadily tattooing on the spectrum of counter-culture, from motorcycle clubs and punk rockers to movie stars and Biggie Smalls.

With Intenze Ink's recent release of Mark Mahoney's Gangster Grey line, a shop full of jaw-dropping tattooers at his world famous Shamrock Social Club, and even a movie in the works, Mark Mahoney still puts 50-plus hours a week in on the skin. That's a commendable feat in itself, but nothing makes panties drip more than hearing this well-polished gentlemen talk about the old days, doing work, and being true to the game.





REBEL INK: Mr. Mahoney, were you born smooth or is it hard work?

Mark Mahoney: My dad was a smooth character and a sharp dresser. So I guess some of it's genetic; but there's a lot of work and shoe polish that goes into it. There's an unglamorous backside to it, too. **Let's talk about that. You got started in Boston in the '70s, correct?**

When I was in high school, this guy, Mark Hurley, had a greaser '50s gang. The '70s stuff wasn't too cool, so we just threw ourselves into that thing. You know, we beat up hippies, that was kind of what we did. We started tattooing, and so that's what I did. The rest is history. You know it was illegal then—so I worked underground in a motorcycle club.

What was it like tattooing in that scene?

There was this great guy, Spider, one of my good customers in those days. He was in our club, and I guess it was the first portrait I was going to do. He had his girlfriend stand naked in a bar. It was winter and it was cold. This poor girl was standing naked on the bar while I drew her. So it took a long time, and the girl's excited, of course. So I got the portrait done. When I went to start tattooing it, the guy said, "Hey Mark, when it comes to tattooing, I want you to cut the head off with bones sticking out

with a bunch of blood, with just her body." When she climbed down off her perch to see her portrait, she was less than thrilled to see she'd been decapitated. But you had to do what Spider said. Then I worked a couple of years down in Manhattan. I went legit and came out to Long Beach.

What was the Pike like when you moved west?

The '80s in Long Beach were wild. There was a bunch of tattoo shops in competition with each other—there were gunfights between competitors, and firebombing. It was exciting. It was like a Coney Island type of scene, amusements and everything and people making their living—sailors, prostitutes, and carnies. It was pretty wild at the Pike.

I worked for Bob Shaw—he owned both Bert Grimm's and The Rose. I lived in the back of The Rose. It was

pretty cool, it was haunted back there—a 90-year-old building. I was just excited to be throwin' myself into the tattoo world. I would put up with just about anything to be able to tattoo all day, every day. It was a lot of dangerous places and people and more hard work. Nobody thought much about it. It's just fun looking back on it, but I was taking my life in my hands every day at work. But it was

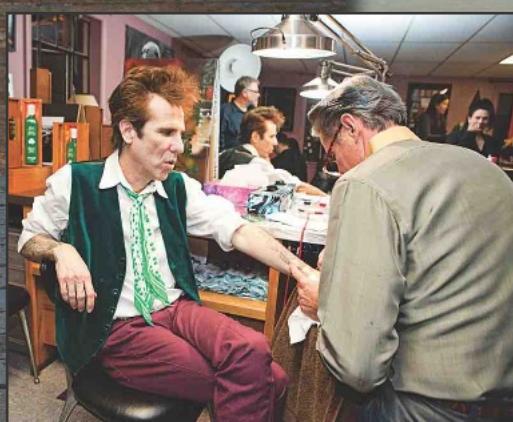
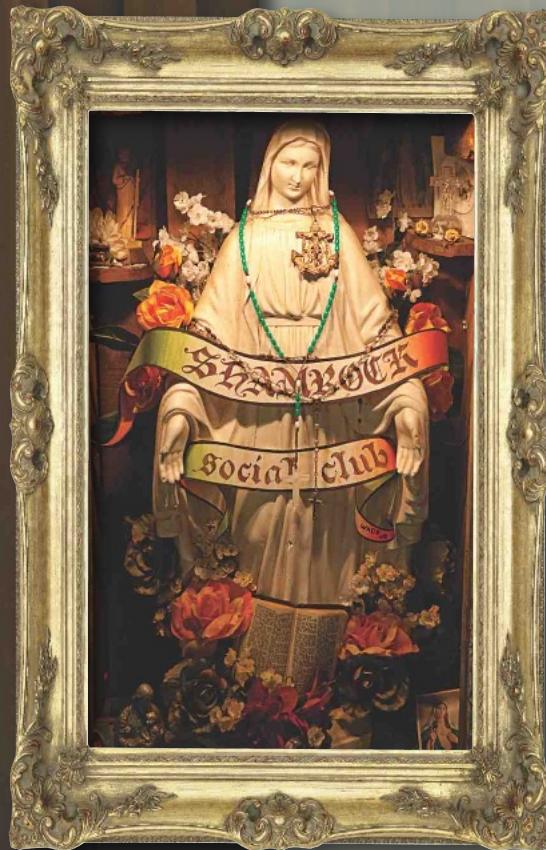


Photo: Kevin Warm

much more fun. You don't think about that stuff when you're in it.

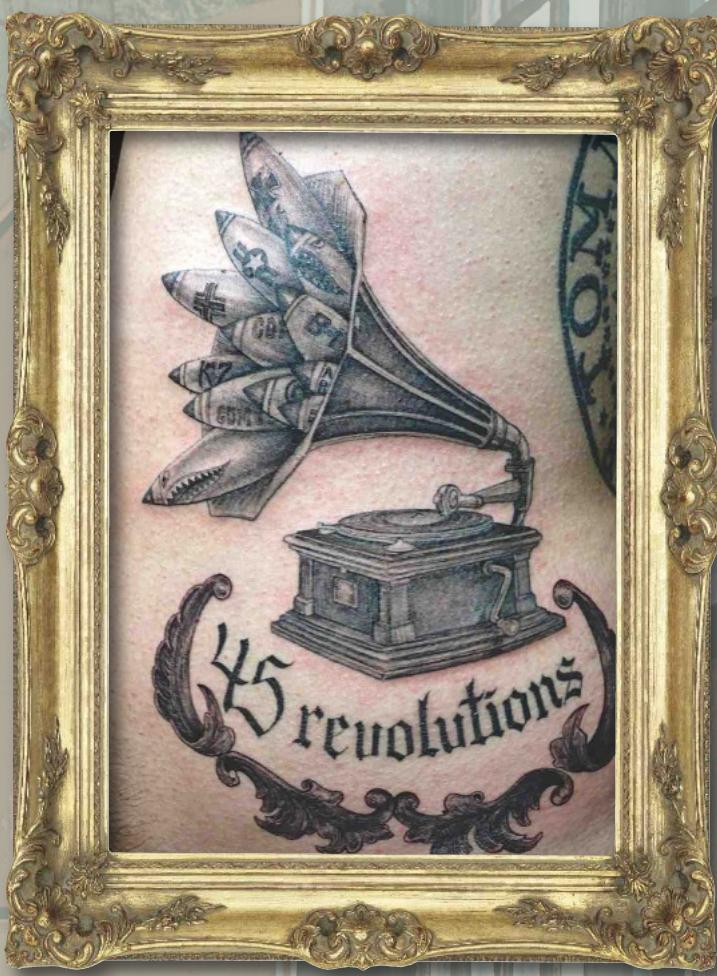
How does that compare to how it is now?

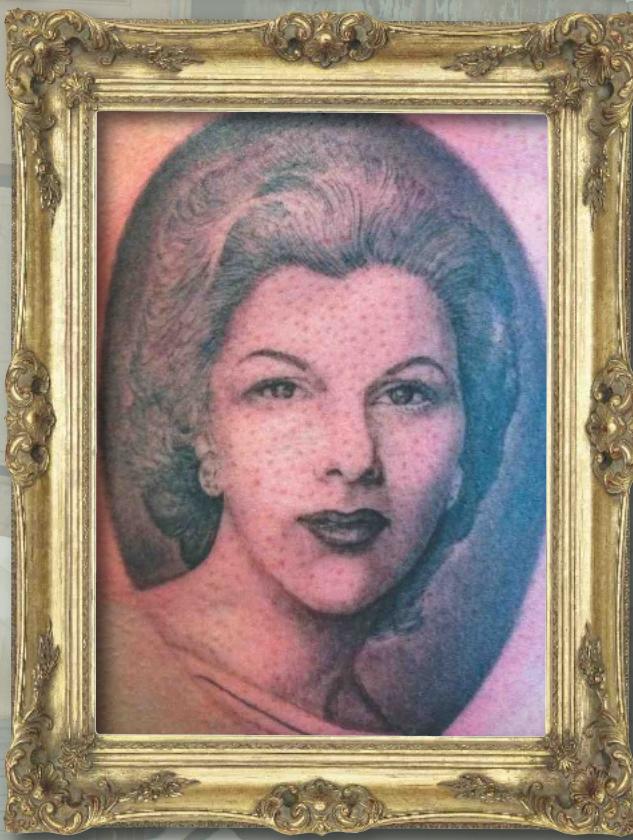
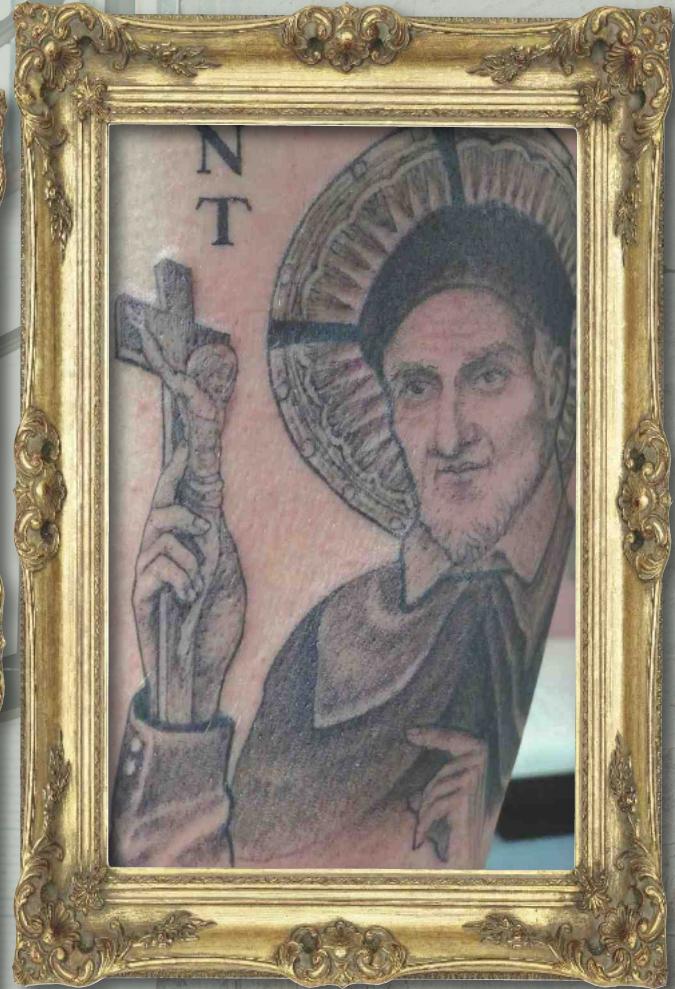
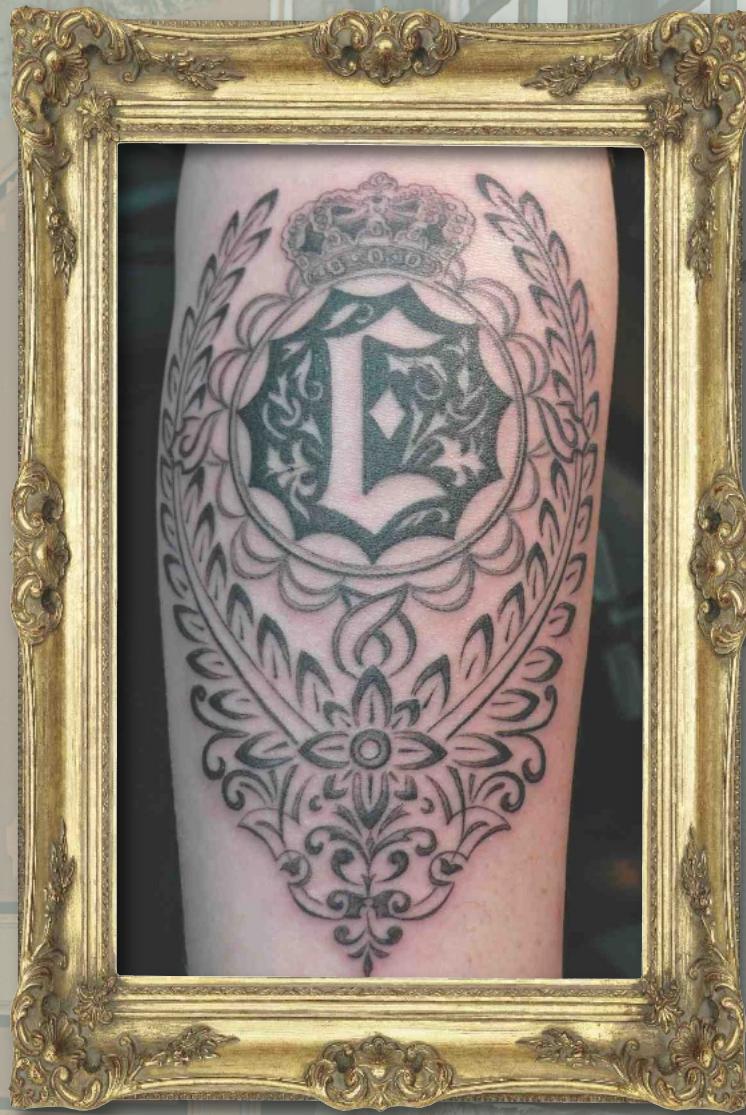
It is great for business that more people are getting tattooed, but it isn't too risky or underground and nefarious. I miss that stuff. It's never going to be like that again. That's what drew me in. I think there's been one too many TV show for it to be like that ever again.

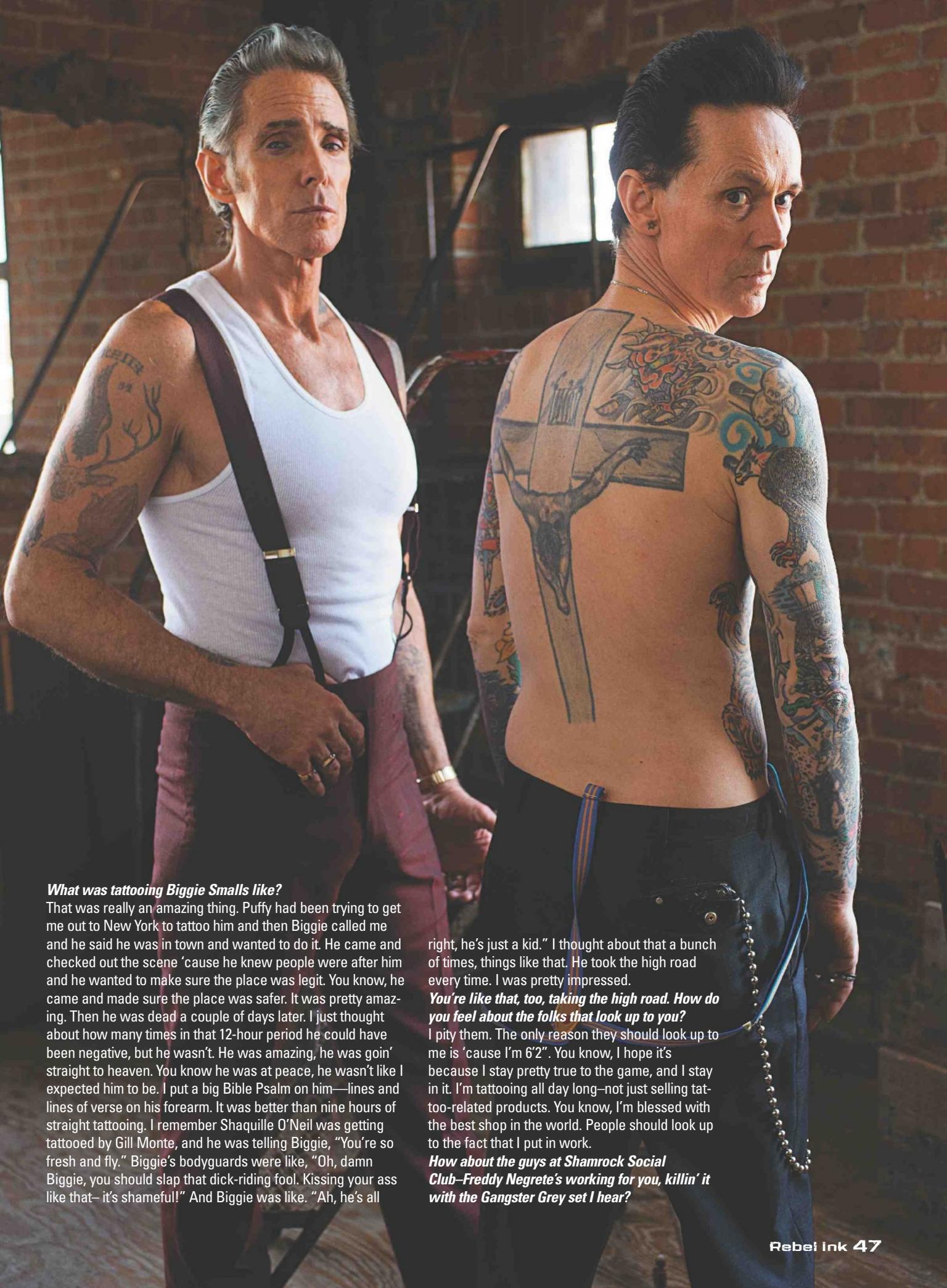
Tell me a story.

One time I had a party at my house. You know, I still don't take photographs of my work, so I was trying to get pictures. I had this big old house in Long Beach, and I was going to have everybody I tattooed come over and get their picture taken. At one point, the night was young and there were like a dozen old biker guys with beards and a dozen young punk rock kids with mohawks. Then one of the biker guys gets on his bike to leave and I was like, "What are you doing?" He was like, "I'm getting outta here. Mark, these people are too different, it's not going to be good." The thought of trouble hadn't even crossed my mind. I started thinking, "Maybe he's right," and I got nervous. In actuality, it worked out great. The Vandals played and some of the old bikers got to screw the young punk rock chicks. It was wonderful. You know, it was unifying.









What was tattooing Biggie Smalls like?

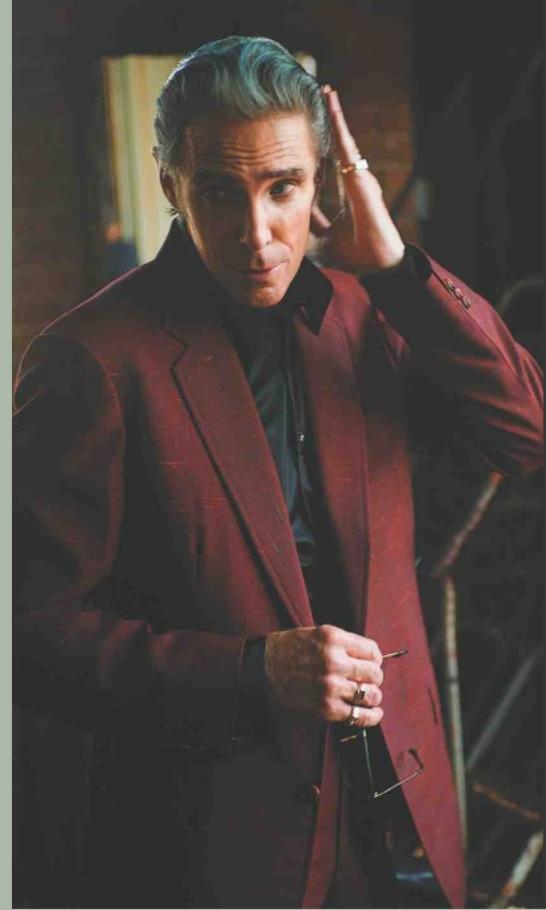
That was really an amazing thing. Puffy had been trying to get me out to New York to tattoo him and then Biggie called me and he said he was in town and wanted to do it. He came and checked out the scene 'cause he knew people were after him and he wanted to make sure the place was legit. You know, he came and made sure the place was safer. It was pretty amazing. Then he was dead a couple of days later. I just thought about how many times in that 12-hour period he could have been negative, but he wasn't. He was amazing, he was goin' straight to heaven. You know he was at peace, he wasn't like I expected him to be. I put a big Bible Psalm on him—lines and lines of verse on his forearm. It was better than nine hours of straight tattooing. I remember Shaquille O'Neil was getting tattooed by Gill Monte, and he was telling Biggie, "You're so fresh and fly." Biggie's bodyguards were like, "Oh, damn Biggie, you should slap that dick-riding fool. Kissing your ass like that— it's shameful!" And Biggie was like. "Ah, he's all

right, he's just a kid." I thought about that a bunch of times, things like that. He took the high road every time. I was pretty impressed.

You're like that, too, taking the high road. How do you feel about the folks that look up to you?

I pity them. The only reason they should look up to me is 'cause I'm 6'2". You know, I hope it's because I stay pretty true to the game, and I stay in it. I'm tattooing all day long—not just selling tattoo-related products. You know, I'm blessed with the best shop in the world. People should look up to the fact that I put in work.

How about the guys at Shamrock Social Club—Freddy Negrete's working for you, killin' it with the Gangster Grey set I hear?





Freddy inspires me. You know I see him using the Gangster Grey ink, and he's always been like the best in the business to me. Since he's been using that ink, he just adds another dimension. Having Freddy here is the thing I'm most proud of. The fact that he loves this ink, that shows in his work.

What's next?

Jesus, I don't know, man. I'm going to New York and going to work on a movie. Its working title is Blood Ties. This guy wrote a part for me. It's a gangster movie set in the '70s. We'll see what happens with that.

Mark Mahoney's Shamrock Social Club
9026 W. Sunset Blvd., Hollywood, CA 90096
(310) 271-9664 • shamrocktattoo.com

Smutty Smiff

One summer day, a good friend of mine and I found ourselves sitting on the floor of an abandoned house with a stack of 45 rpm records, a small "ding dong school" turntable, and two young English cats with accents we could hardly understand. Being from Ohio, the only British accents I had ever heard were of Sean Connery, The Beatles, and Sebastian Cabot. These guys did not sound like any of them. It didn't matter because what was most important to us all was the music we were sharing: Charlie Feathers, Crazy Caven and Gene Vincent. It was 1978, Covington, Kentucky. This was the first time I met Smatty Smiff and Levi Dexter. At the time, we were all trying to get to NYC so we could spread the jumpin' sounds of rockabilly music. Smatty and Levi were to become Levi and The Rockats. My friend, Michael Gene, and I were to become Buzz and The Flyers; two seminal bands of the Neo-rockabilly scene in New York City in the late 1970s.

Speaking to Smatty from his home in Reykjavik, Iceland, 34

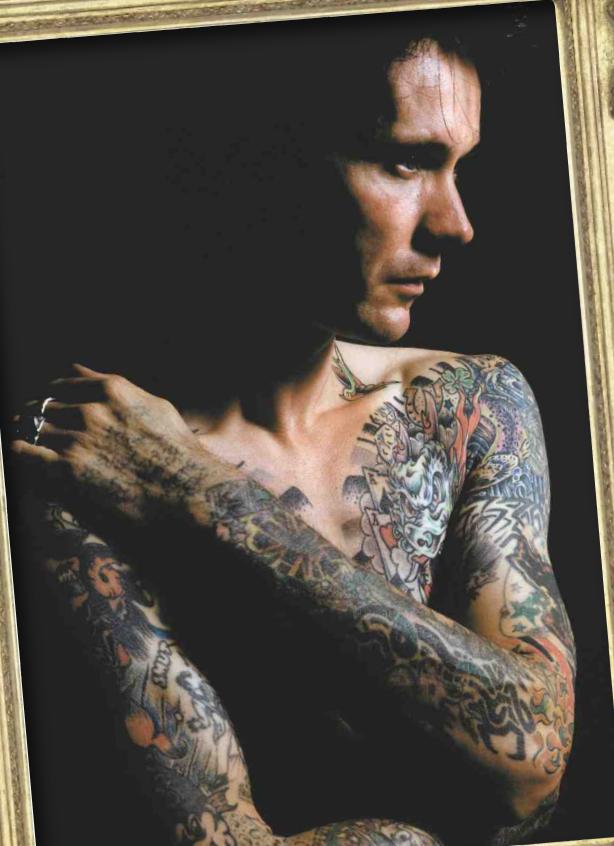




years later, he recalls the disappointment with America he and Levi felt arriving from England at that time. "We thought everybody would look like American Graffiti and worship Wolfman Jack. When we got here all we saw were a bunch of hippies. They were all listening to The Doobie Brothers. There wasn't a trace of rockabilly anywhere...and we were in the south.

After all the years I have known Smutty, this was the first time I actually learned of his past and how he came to be the man he is today. "My granddad was my biggest influence. He was born in 1899. He lied about his age and joined the Royal Navy for WWI and was drafted in WWII. He was sunk by German U-boats and awarded many times. He was the classic two packs of cigs, half-a-bottle of scotch, and two-beers-a-day man. He was tattooed all over—from two wars. He had all the traditional Sailor Jerry proper stuff, Singapore Geisha Girls, Cutty Sark whiskey bottles—real old school. So from a young age, I believed real men had tattoos. I also got my sense of style from him. He was in his 70s and I would see him ironing his trousers and shirt, putting on his braces (suspenders) and

Photo: Mick Rock



Johnny Rotten
with Levi.

The boys with
Carl Perkins.

Smutty's grandad
in the Royal
Navy.

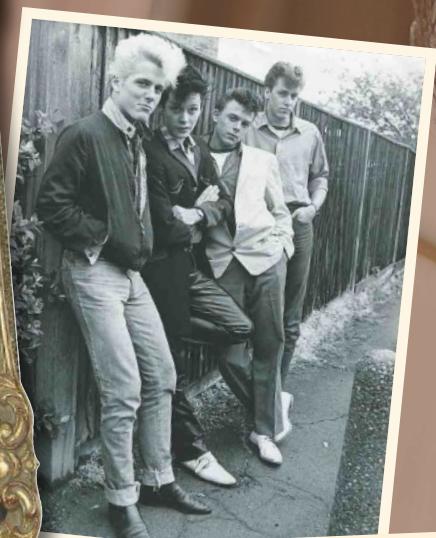


Photo: Lee Black Childress



Photo: Julie Pavlowski

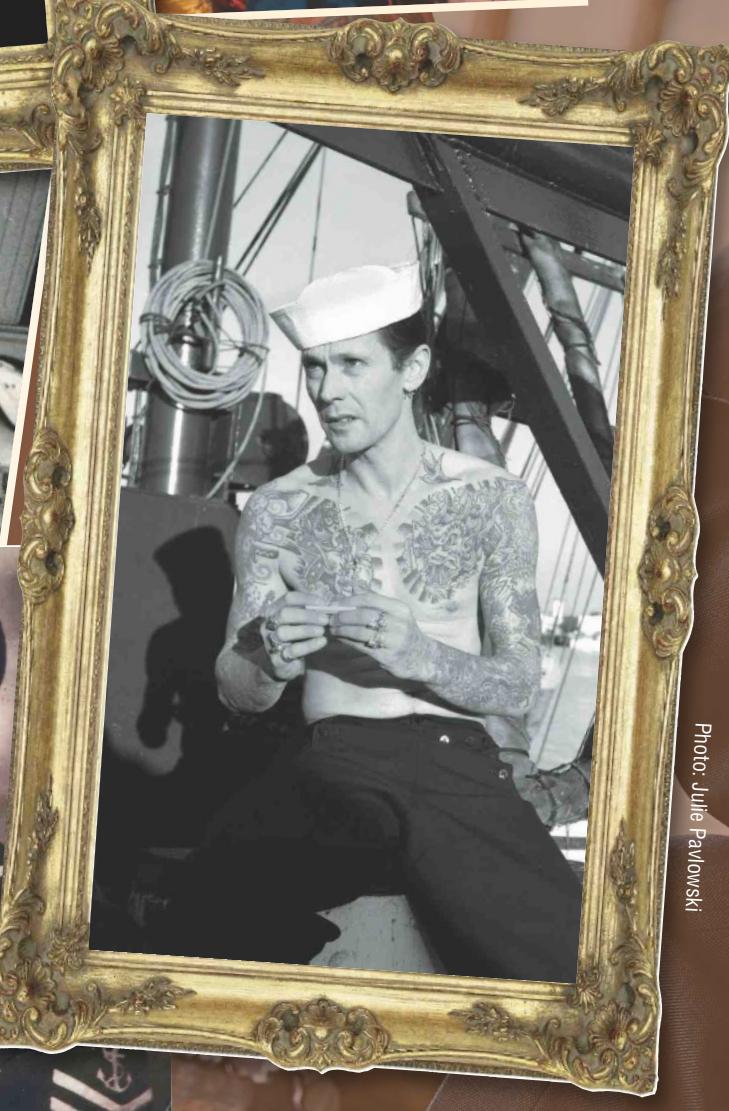




Photo: Mick Rock

jacket...I'd ask him; 'Where you going, granddad?' He would say, 'I'm going down the road to get my cigarettes and bread.'

At 14, I decided I wanted to be a Teddy Boy, so I saved up and bought my first drape and started getting tattoos. "I took it very seriously and by the time I was 17, I was, fully sleeved and had a huge quiff."

I question Smitty about how he was able to make the transition from English Teddy Boy to playing at Max's to a room full of punks and transvestites. "The one person who really opened my eyes to the rest of the world was our first manager, Leeee Black Childers. Leeee was managing Johnny Thunders at the time, after the New York Dolls had broken up. He wanted to take us to America. I remember Lee asking me, 'Do you want to go to hairdressing school and make \$20 a week, or do you want to go to America and be chased down the street by screaming girls after playing a gig on The Sunset Strip? Let me know by Monday.'

Smitty took Leeee up on his offer. He and Levi arrived in America in '78. Soon after they got here they ran out of money and took on odd jobs. "We eventually ended up in Kentucky where Leeee had a small farm in Lexington with rats and tatty sofas to sleep on. We



were really roughing it then. Eating chop suey in Kentucky."

It was during this time that I was looking to start a rockabilly band in. The late Michael Gene Antle (the guitar player that made Buzz and The Flyers into a major force in the neo-rockabilly scene in NYC) had put an ad in a local newspaper out of Columbus, Ohio, stating that we were looking to start a rockabilly band. Levi saw the ad in Covington and called out of curiosity. We traveled to Kentucky, just to meet someone else that was into rockabilly. That was the impetus that led to the first meeting of Levi and The Rockats and Buzz and The Flyers. That day we all planned to take New York by rockabilly storm. About a year later I had moved to New York. I saw Levi and The Rockats' first gig — Halloween, 1979 with The Cramps at Max's. Again, Leee Black Childers had spun his magic and made the gig a very spectacular affair.

The whole stage was alive with glitter-sprayed 78 records hanging from fishing line. The vocals were distorted, the songs seemed to have uncertain beginnings and sloppy endings, but it was one of the most exciting gigs I have ever seen. Smatty did everything except climb inside his bass, Levi shook and bopped the whole show and the audience went wild. It had an energy that could have only come on the heels of punk rock. I knew right then something important was taking place in music.

Smatty tells me about his early days in New York. "Once we started playing we hit immediately. I don't think Levi and The Rockats ever played a show that wasn't packed. You couldn't fit another girl in the dressing room. Unfortunately, we broke up before we could get as far as we probably should have. The band went their separate ways. Dibbs became the singer and Jerry

Nolan from the New York Dolls played drums with us for about a year. Tim Scott joined us on guitar. We still played and enjoyed it, but it wasn't the same. Now I just play because I love it. I'm not interested in getting some record deal and touring the world. I've got other things in my life now—my family, my radio show, and the JS Sloane business. I've got a band here in Iceland, Smatty's 302, that gigs around. We enjoy it. As long as I can get a bit of a quiff going and can still play the bass I'll do it."

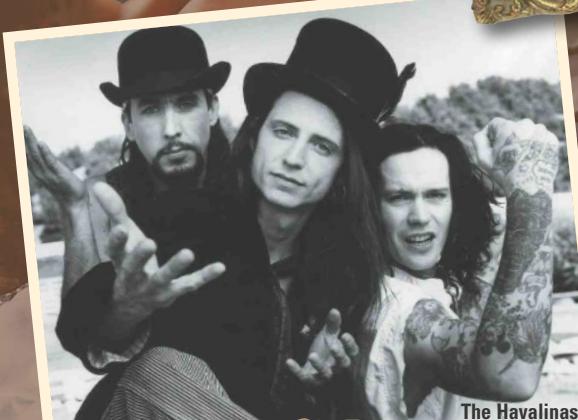
I ask Smatty what he thinks about the new popularity of ink. "Thirty years ago, when I was sleeved, it was virtually non-existent. Back then, if you saw someone with a tattoo on their hands or neck, you would have run from them. To me, the most disturbing thing is how I can see some guy who basically looks like me; black pompadour, sideburns, chain wallet, black jeans, tattoos, and I'll ask who is your favorite band or singer—Gene Vincent and his Blue Caps, Charlie Feathers? A lot of times they will say: 'Who?'

With so many new names and tattoo styles on the scene, I wonder how Smatty feels about his older ink. "Oh, I still love all my tat-

toos. I got a few new ones done in New Orleans by English Craig. He did my Cutty Sark sailing ship and a 1920s panther. I've also had some cover-up work done by Sid from Classic Tattoo. Tim Polecat designed some that I had done on my chest. One of the coolest artists out there is Mark Mahoney. I met Mark back in New York in the late 70s. He was just getting started as a tattoo artist. We'd go out to see Johnny Thunders at Max's. He was always dressed to the nines, sharkskin suits, winkle pickers. Very cool character. Mark did my back in the '90s. He's the real deal. His tattoo style and his personal style are both impeccable. You never see him scruffy. He's just the coolest. He takes a lot of his inspiration from the old blues cats like Pine Top Perkins."

Smutty's latest project is JS Sloane Bespoke Men's Grooming Products. "I've been wearing pomade in my hair since I was a kid but I never found the ultimate one. They all had problems. I spent a year working on the right combination of something that had the old school flavor but was contemporary. Something you could wash out easily but still had the hold of the old Brilliantine formula." (See the video @ www.jssloane.com/expvideo1.html.
—Ed's note.)

Just before we hang up, Smutty tells me: "I've gone through some changes over the years but I always come back to that young Teddy Boy from England with the drape suit, creepers,



The Havalinas.

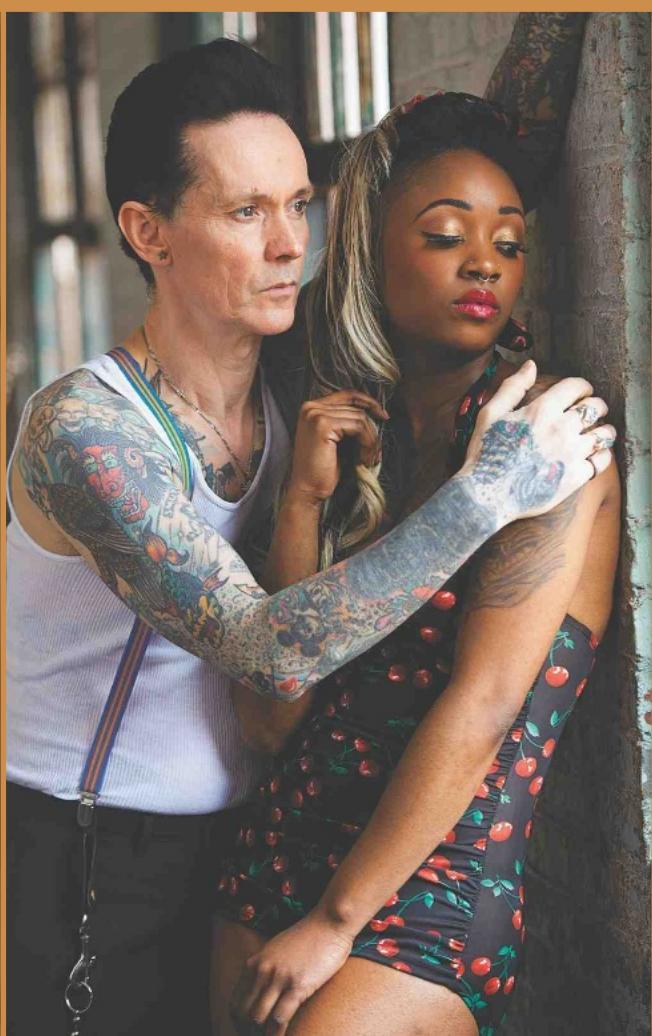
Smutty's 302

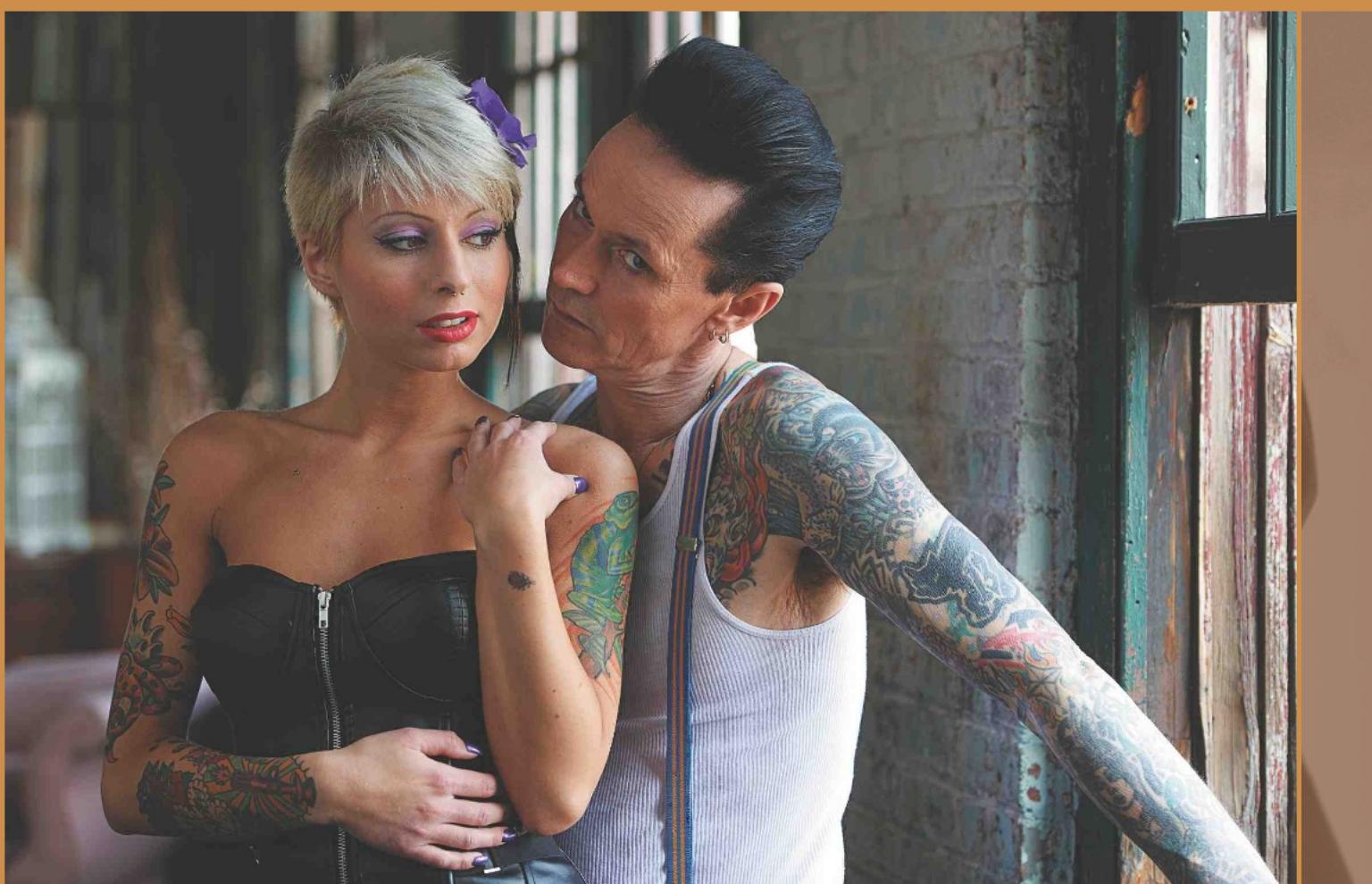
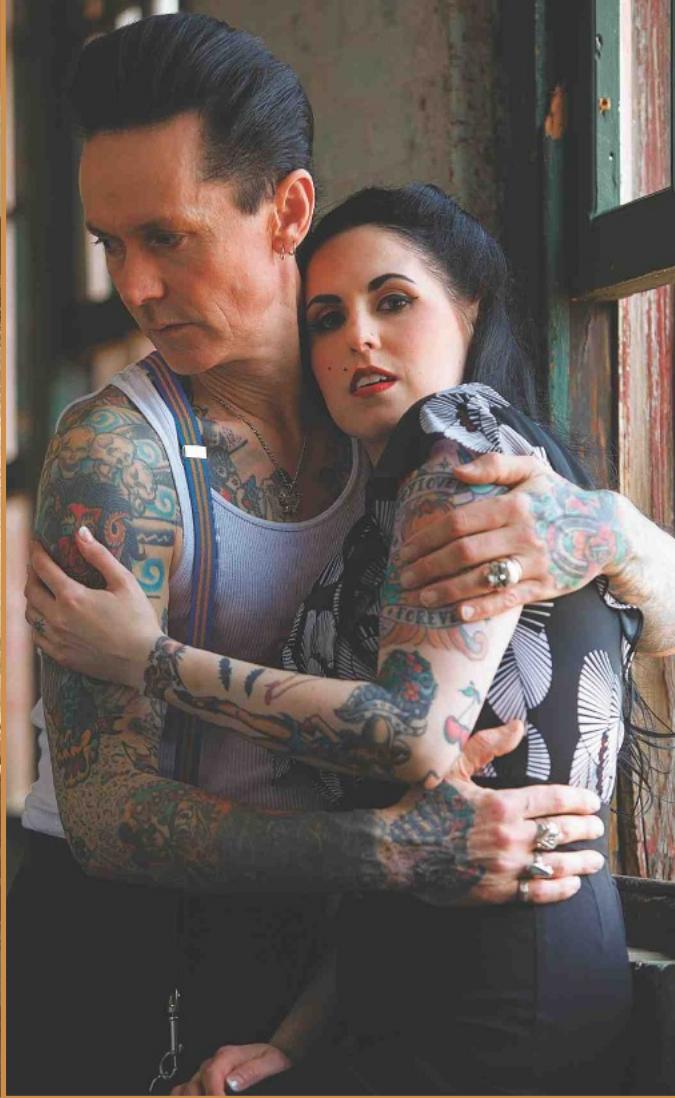
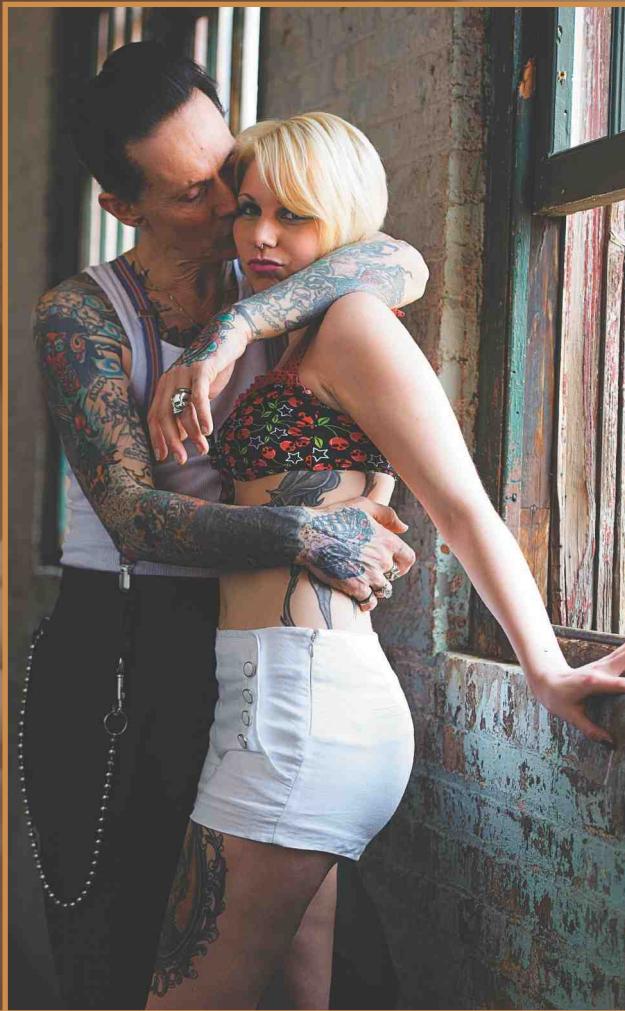


black hair, and lots of tattoos—only now I'm that old Teddy Boy with the drape suit, creepers and black hair, and even more tattoos. It's who I am and who I will always be. Rock and Roll!"

Postscript. There are always rumors of a Rockcats reunion and if you want to hear Smutty now, tune into his radio show on <http://vefutvarp.visir.is/x977/>.









Rebel Ink



English Craig



With a career in tattooing that stretches across two continents and four decades, English Craig is something special. For the last 22 years, Craig has been steering the ship at Freaky Tiki Tattoos in New Orleans. As a pillar of the old guard, whose influence is felt in the work of the new generation of slingers, English Craig is a perfect choice for this special old school/new school *RI* feature.

REBEL INK: *The reputation in America in the era before the tattooing boom was that artists were a very secret society, and it was very hard to get an established artist to train you or share information. Was the same true for England?*

English Craig: Yes. It was very difficult to get any info on equipment, etc. If, by some chance, you were able to establish a decent rapport with a tattooer, then maybe you could get your foot in the door.

What tattooing style do you get the most excited about? Which do you find the most challenging?

I prefer tattooing in a bolder style, so, hopefully, my work stands the test of time. I hate tattooing "baby footprints" and names in trees and wings, etc.

You have a reputation for having a "don't-take-yourself-too-seriously" attitude. How do you believe this approach has played a role in your success as an artist?

I take my tattooing very seriously, always striving to do the last tattoo better than the one before. I don't toot my own horn.

I know what I can do and see other artists' work that blows my work away. I just know I can put on a decent tattoo without too much fuss and drama.

Many old school artists believe that tattoo reality shows have been a black eye to the tattoo community. Having your unique perspective, how would you say reality TV has impacted the tattoo community as a whole—negatively or positively?

Too much of anything is bad.

A large section of the new school tattooist population is very concerned with tattooing being viewed as an "art" in the same way as painting and sculpture. Do you think this kind of validation is important, or does tattooing not need validation?



tion from the mainstream art community?

I got into tattooing because I loved the "outlaw" aspect of it. Tattooing was rebellion outsider art, and I prefer it that way.

Does playing a part in the design of the piece make working on a tattoo more interesting, or can you get just as invested in doing a piece that was a pre-drawn design brought in by the client?

People bring me artwork to tattoo all the time, but most of it has to be redrawn and put into a tattooable form. I enjoy the challenge, most of the time. Off the wall or art brought in the studio, either way is good.

Freaky Tiki Tattoos

2327 Veteran's Blvd.

Kenner, LA

(504) 464-0053

freakytikitattoos.com

Mary-Leigh

Mary-Leigh Maxwell is known around the skin ink circuit as an established tattooed model. However, there's more to the spicy redhead than just tats and a pretty face. As many fans as Mary-Leigh has gained in her years as an alt model, she's also seen her fair share of haters. Even though the thought of a heavily tattooed woman is more accepted now than it was decades ago, Mary-Leigh still runs into the occasional a-hole.

Mary-Leigh explains, "I definitely think that society has come a long way from 20-plus years ago with its views on tattooed women, but I definitely still think there is a long way to go. As many fans and supporters as I have, I seem to still see a fair amount of people that comment on photos online—making derogatory remarks about my tattoos. The classic, 'How are you going to like them when you're 80?' and some, 'Too many tattoos,' or, 'She looks gross.' It just blows my mind how many people in 'Internet Land' think they need to voice a negative opinion. Oh, and to all the people that ask how I'll feel about my tattoos when I'm old, I will still love them. Almost everyone that is over 80-years-old has saggy, wrinkly skin anyway. So what does it matter if your skin is wrinkly and plain, or wrinkly with tattoos?"

Despite what the naysayers think, Mary-Leigh displays her love for her family and everything "girly" proudly on her skin. She sports awesome pieces, like the horse head in the ornate frame on the back of her thigh dedicated to her father—who, before passing away, was a horse jockey and trainer—that was done by Myke Chambers. She also has a beautiful portrait of her mom, which was tatted by Chris Adamek at Immortal Ink in Clinton, NJ.

facebook.com/missmaryleigh
missmaryleigh.tumblr.com
twitter.com/missmaryleigh



Photos by East Coast Pinups



Allison

Article by Kitty Von Clam

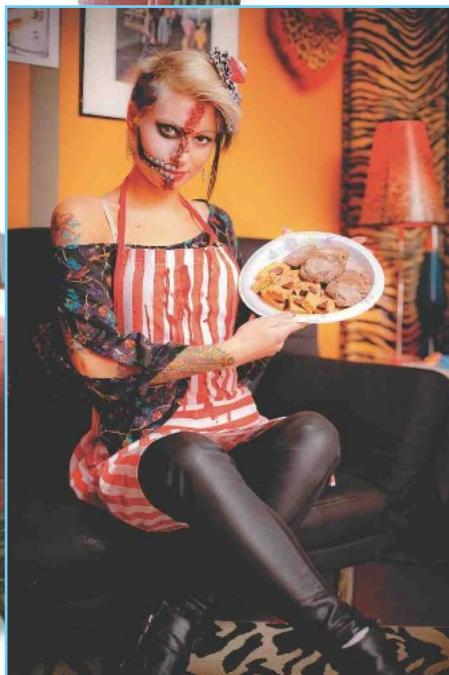
She was always rebellious and into tattoos, so the day Allison Goldfine took her SATs was also the day she got her first tattoo. She says she got the moon and star on her lower stomach because she liked the simplicity of the pattern. "It took five minutes, but I wanted to pass out after!" She's gotten lots of ink since that day. Casey David at Powerhouse Tattoo in Montclair, NJ, is credited with doing most of her work these days.

Allison first started modeling in 2009, when she was asked to do a photo shoot for a local salon. She said she was "instantly hooked," and continued to do photo shoots and hair shows from there. Her love for and skill at hairstyling are apparent in the different looks she creates for herself. She had a short stint in cosmetology school, but with so many other interests, she decided to go a different route. By day, she is either managing a dental office or managing a cafe. She's also been focusing on vegan baking and the word is that she is pretty awesome at it!

Of course, there is a darker side to Allison, who recently came in second runner-up as a contestant in the Gorgeous & Gory Zombie Beauty Pageant. She tells us she was a horror freak since she was a toddler! "...My dad introduced me to the Alien series at age three. Blood and gory stuff never frightened me." Instead, it became just another outlet for her creativity, and she can often be found designing her own death—with makeup! "...Doing zombie makeup is a total hoot for me. I enjoy doing makeup of all sorts, but I like expressing my creativity through doing atypical things—like zombie makeup."



Photos by East Coast Pinups



Mikey Maz

Article by Mary D'Aloisio

"It's spelled M-A-Z. It's really Mazo, but if you tell anyone I'm an Italian from Jersey, I will hunt you down," admitted Mikey Maz, a tattooer at Lost Lies Tattoo (www.lostliestattoo.com) in Haledon, New Jersey, who is the opposite of the tan, fist-pumping "Guido" on TV most associated with the area. He's been tattooing for two years (not including his apprenticeship) and stays true to the screw-it-all attitude of his punk roots—all the while maintaining a deep respect for the classy forefathers of tattoo like Mark Mahoney.

"He was so f'n cool. I tried to get him to take me suit shopping. That is a sharp-dressed man; his hair was perfect the whole time," said Maz.

There's also an air of elegance and class that he admires in the tattooing of his biker father, Mikey Maz, Sr. MM2 learned to tattoo from Tommy Silba (RIP), who previously owned Lost Lies Tattoo, and he spends every waking moment tattooing, painting, and staying true to his mission.

With a boyish smirk and devilish blue eyes, Maz talks about tattooing like it's his ticket to never growing up. "I really like to tattoo comic book characters." Maz said about the one style that appeals to him most. "I always related to the bad guys when I was a kid. I always wanted to be a bank robber and get away with it," he added.

As far as his own collection is concerned, Maz has amassed a large collection of craziness over the years. "I am covered in nonsense," he said, gesturing to his leg.

"My whole leg is covered in monsters. I got Lemmy on my ribs. I got Black Flag bars, a New York Hardcore logo, War Zone guy...I got a bunch of War Zone tattoos and Ren from 'Ren and Stimpy.'

From his first tattoo at his dad's friend's shop when he was 15, to his chosen present-day vocation as a tattooer, Mikey Maz is keeping it real. "I don't care what anybody thinks; that's how I feel about other people. I have a blast. You can't live your life for anybody else."

"You know what's cool about tattooing?" Maz concludes. "I get to do what I love as my job. I make people's day. If I do a killer tattoo, people remember me forever."

lostliestattoo.com



Mike Fullam

A full-blooded member of the hardcore scene, Mike Fullam devotes his blood, sweat, and tears bringing hardcore music acts like Sick of it All, RazorBlade HandGrenade, and his own project, Last Call Brawl to stages around the world. Hands on and all in, Mike's everyday tasks range from organizing sets and unloading gear to tuning guitars and making sure his bands transition seamlessly into any culture challenge on the schedule. "Basically, I make sure all their stuff is loud and ready to rock the house," said Fullam.

While other kids were minding their schoolwork, young Fullam was calculating his first tattoo and looking toward a future in rock and roll. He states, "My father was a drummer and I started playing at ten-years-old. I went to school to learn the basics — reading, writing and 'rithmetic, but all it ever taught me was how not to bel."

Fullam's fascination with tattoos started out with the same "no limits" passion as his infatuation with music. The day he turned 18, he got his first piece, a band of Indian elephants around his leg, trunk to tale, foreshadowing the camaraderie he would find in the hardcore community. His body is now marked by tributes to his travels and the friends he's made along the way. "I got a lot of tattoos from Wes (Nihil, lead singer of RazorBlade HandGrenade). I have a leg that's basically his," Fullam explained.

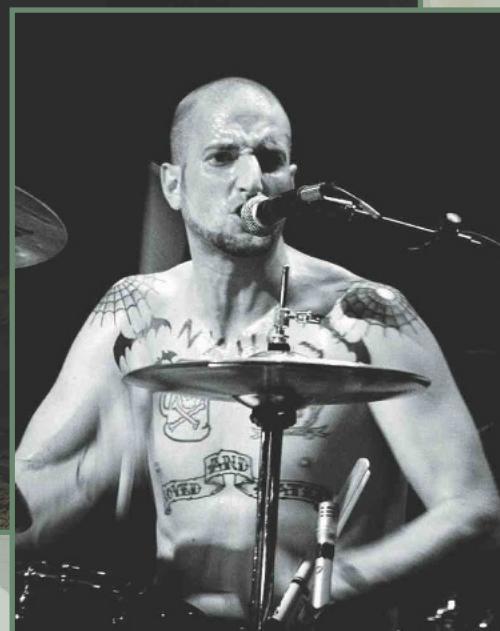
He also documents his travel experiences, and tries to get inked in every foreign land he visits. "Singapore was pretty crazy. My mom said, 'Oh, my



God, you're going to get a tattoo there? You're going to die!" After finding a guy who knew a guy, Fullam got the lion head stamp of Singapore on his wrist.

"It is what it is, my body and my profession. When you do what I do you have to be wired a little wrong," Fullam surmises. "It definitely can be a lot sometimes being a tour manager—but I don't look at it like that. I've had a lot of jobs that I hated everything about. I get to tour and be friends with punk and hardcore guys I've been listening to since I was a kid. I consider myself extremely blessed. I'm not into God, but something is definitely watching over me and making sure I'm happy."

fighbackproductions.bigcartel.com



Jessie

Jessie Rajs is *Rebel Ink*'s in-house zombie aficionado. You will recognize her from her column, *Dead Flesh*, where she regularly reports on two of her favorite topics—zombies and tattoos.

And, on that subject, Jessie has a few zombie tattoos of her own. Her arm is a zombie seascape, complete with a zombified pirate, mermaid, and shark. She had them done by her friend, Eddie Peralta, of Senzala Tattoo in Old San Juan.

Before joining *Rebel Ink*, Jessie worked at a tattoo shop—Silk City—in Hawthorne, NJ. "I just worked at the shop, I never tattooed anyone. I did draw up some pretty sweet flash though...and by sweet, I mean terrible. But I can still make a stencil and run an autoclave, so, at least, I have something to fall back on!"

Not that she needs it. When she's not modeling or thinking about zombies, Jess works as a photo retoucher and photographer—but, typically, she is modeling and thinking about zombies. She is best known for her company, *Gorgeous & Gory*, where she produces products like the "G&G Zombie Pinup Calendar," and events like the "G&G NJ Zombie Beauty Pageant."

Despite her morbid enthusiasm for gore, Jess advocates for benevolence toward humans and animals. "I support VDay



(vday.org). It's so much more than just celebrities reading stories about their vaginas. They provide support for women in Africa who are trying to escape mutilative 'circumcisions,' and they help to build working/healing communities for victims of the unthinkable violence in the DRC.

"I also support the Humane Society (hsus.org), because they speak for and assist animals in need on all levels, from international litigious issues to local shelters." Exemplifying her commitment, Jessie has been vegetarian for close to ten years, and vegan for the last seven. "I got a button from the Farm Sanctuary organization that says, 'Silly human, flesh is for zombies!' I think that pretty much sums up how I feel about it."

facebook.com/thedeadflesh
facebook.com/gorgeousandgory
gorgeousandgory.com



Ryan

Ev Ryan, known simply as "Ryan" to most, began her career as a photography and design student at the Pratt Institute in New York. After graduating, she took up photography full-time, focusing her lens on fashion and beauty shoots. But, it wasn't until her fellow shutterbugs pointed it out that Ryan realized that her natural beauty would be better suited in front of the camera.

While making appearances at industry events to expose her photography business, she was approached by numerous photographers who were interested in shooting her. "Once I was shot, I realized that my passion for being seen and not being behind the scenes was so much stronger than my photography. I guess I changed my career path unknowingly," Ryan told us of her change of heart.

Ryan's modeling career soon took



off. She was asked to shoot for a number of publications, modeled at a fashion show at this year's NYC Fashion Week for the brand Roman's Closet, and also landed hosting gigs for events held by big music industry labels like Roc Nation and Sony Records. With modeling also came blog features for Ryan, as well as making appearances in music videos.

Blogs and music videos made way for other ventures. Today, Ryan is an on-camera correspondent for ReadConvention.com—a website dedicated to up-and-coming stars of all mediums—where she interviews numerous artists. A woman of many talents, Ryan also informed us that she's even working on a self-titled EP, which is slated for an August 2012 release.

Ryan's tattoos were done by Jaz at Jaz Tattoo in Brooklyn, NY, where Ryan took on an apprenticeship while she was attending the Pratt Institute. Later on, Ryan realized that tattooing wouldn't be part of her future, but she did leave Jaz Tattoo with a collection of Japanese body-art, including: a Hanya mask, a geisha, a lotus flower, and Japanese maple leaves.

She told us that, for the rest of her body-art collection, she'd like to continue with mainly traditional-style Japanese work. "I think it fits me well. I plan to get full black and grey sleeves on both of my arms. I'd like to include characters that are doing the same thing I'm doing. But I'd like to add a twist to it. Just fun, creative characters that are related to my career in some way."

ShesRYAN.com
ERAphoto.blogspot.com
Twitter.com/shesRYAN

Wes Nihil

Article by Mary D'Aloisio

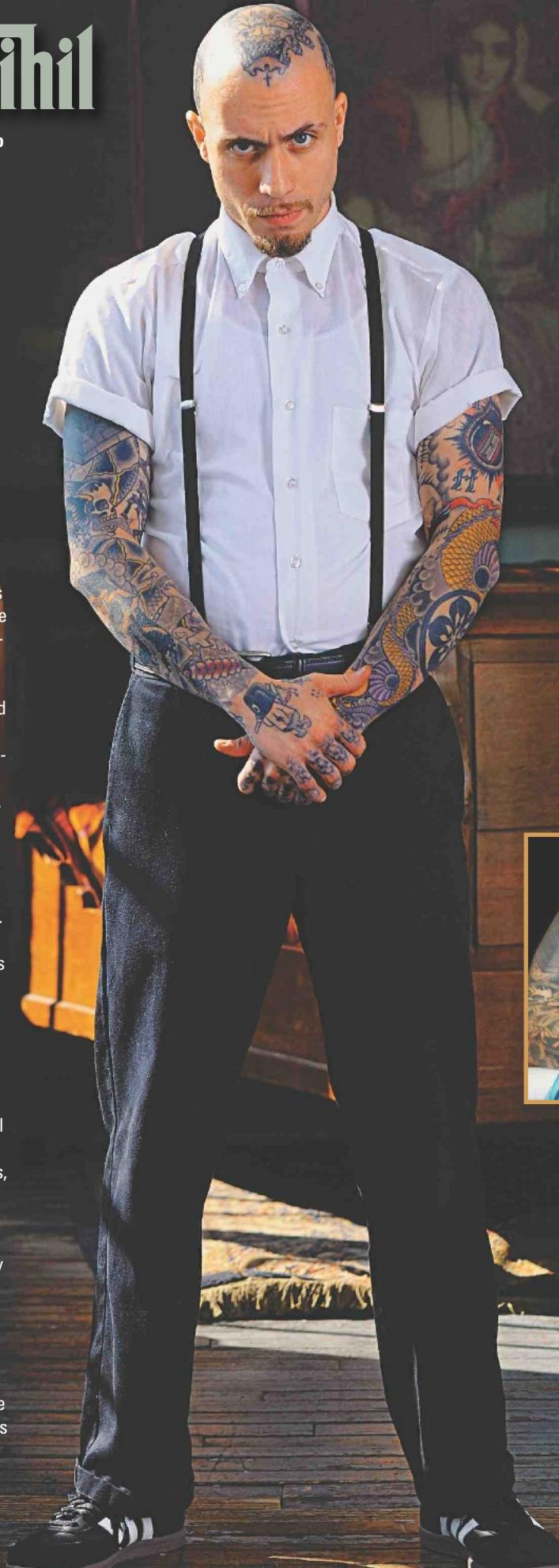
Tattoo artist and lead voice of the hardcore unit, RazorBlade HandGrenade, Wes Nihil has life by the 'nads and stands ready to take out anyone or anything that is looking to get in his way. Driven by the dead bodies of his friends and standing witness to many wasted lives, Nihil uses the frustration instead of succumbing to the impotent sadness of a world that never claimed to be fair.

Wes also bares a passion for ink. This passion can be seen in the collection of tats on his body, and the work he has put into becoming a tattooer himself. He's got a renewed sense of respect for the history of the art, and he's grateful for getting an opportunity to work the needle at Tone Alvarez's Lost Lies Tattoos in Haledon, NJ.

"A lot of the tattooing has lost focus and sight of the traditional standpoint of solid, clean artwork and an air of menace," Nihil claims. "It's so lost in the story or a TV show that society forgets the danger; it doesn't have that vibe. When I was first getting tattooed, people looked at you different."

After meeting smooth gangster and West Coast legend Mark Mahoney, Nihil noted the inspiration to his own tattooing. Wes explains, "He's definitely an inspiration, an O-G Black and grey, single needle dude. It's cool to meet someone so friendly that is so respected out there. Dude was wearing Ostrich shoes, too. He's pretty fly."

It's that kind of identification with the people who are "for real" that connects Wes so tightly to the hardcore scene. He states, "It's enlightenment you know,



being outside of it all. We just try to chill on the rooftops, away from a lot of the trouble. I mean, you can get caught up in a lot of stuff, you know? We try to stay positive." Nihil added. "I think it's a beautiful thing. When I grew up, that was my own escape. If it weren't for hardcore and punk rock I would have got caught up in a lot of things. It's a crazy adolescence out here. If it weren't for my friends and my family—my crew—I wouldn't be anything. It's a very blessed thing to be able to call on your friends, your family—your crew—when you're going through things."

"As for the music, I make hardcore for the American working man because that's who I am, that's who I care about."

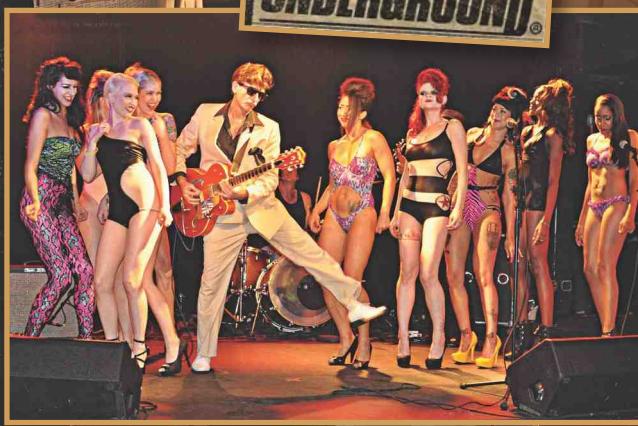
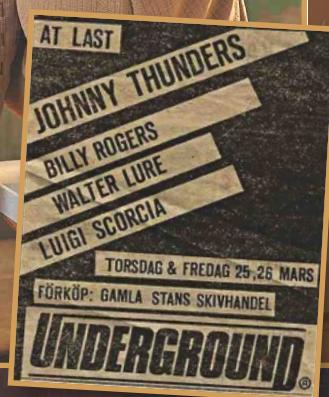
Download RazorBlade HandGrenade's current album and keep current with their tour schedule at Rbhg.com. Make an appointment to get tattooed by Wes at Lost Lies Tattoo (lostliestattoo.com).



Luigi Scoria aka Luigi Babe



A fixture on NYC's hipster scene since the late 1970's, the always dressed-to-the-nines Luigi Babe has seen and done it all. Here is Luigi in three sentences. He hitchhiked across America when he was 15 years-old. He recorded and toured with Johnny Thunders and Bo Diddley. Was a 911 First Responder on September 11, 2011 (and unfortunately bares lung scarring as a result).



Jenna

Jenna hails from Staten Island, NY. She is a true New Yorker at heart and loves everything about the city. Most of all, she loves hockey and her squad of choice is the New York Rangers.

Jenna's ink portrays her true passions in life. "Two things that I have always had a passion for are tattoos and horror. Ever since I was young, I loved horror movies and monsters. I finally decided to put the two together in my most recent and favorite piece, my Frankenstein portrait," she tells us about her ink collection.

Her tattoos were etched by the very amazing and talented artist, Don Ivo, at Now or Never Tattoos in Staten Island, NY. Another one of her favorite tattoos is the quote, "I solemnly swear that I am up to no good." Not only does it give insight to Jenna's fun, spontaneous, and, at times, mischievous personality—but it also shows her inner geek. "It's from the 'Harry Potter' books, which I grew up on and always loved," Jenna tells us, adding, "Tattoos have been and always will be something that I have a passion for. I'm always planning out my next one."



Minnie

Photos by J. Meehan & Jessie Rajs
Courtesy of Gorgeous & Gory 2012©
Article by Kitty Von Clam

From a small farming community in Western Pennsylvania, to the big city—NYC—Minnie d'Moocha has made it as a full-time burlesque performer and producer and is living her dream. “I have always been fascinated with the burlesque and pin-up cultures,” she tells us, “I saw Gypsy for the first time when I was 11.” She performs almost every night, and now produces three shows—Hell’s Belles Burlesque, Rockabilly Burlesque, and The Rock and Roll Roadshow. “Each burlesque show features a live band, and is a pretty big production. But I wouldn’t have it any other way!”

Don’t be blinded by the glitz and glamour...Ms. d'Moocha is also a big fan of the horror genera. Zombies have been a passion of Minnie’s since a young age, when she scouted out *Dawn of the Dead*. In fact, she’s a featured model for “Gorgeous and Gory”—the popular zombie pin-up calendar.

Ninety-nine percent of Minnie’s tattoos are done by Richie, at Starlight Tattoo, in Rochelle Park, NJ, who she’s been going to since she was just a little punk rock kid. She did, on one occasion, have the chance to get tattooed by Ami James on “NY Ink,” getting a piece on her arm of two Foo Dogs—to represent the time she spent in China teaching ESL and the students that she met over there. Being on the show was a great experience for Minnie, and she has been asked back by the cast and crew to perform burlesque for them on several occasions, both on camera and off!



Photos by East Coast Pinups



minniedmoocha.com

Myke Chambers



Although he refuses to place himself in any school—new or old—world-renowned tattoo artist Myke Chambers does consider himself pretty new compared to some of the legendary tattoo artists he looks up to, which include Don Ed Hardy, Jack Rudy, Brian Everett, Rick Walters, and Bowery Stan. “I’ve looked up to these guys for years,” he tells us. “Then there’s Mark Mahoney. If anyone ever gets the chance to meet him, they’ll understand right away. Other than being a legend, Mark’s a real gentleman but, at the same time, a straight OG—the real deal.”

Even though Myke looks up to a list of vets in the tattoo game, he tells us that he’s just as inspired by the artists of today. “There are Russ Abbott, Dave Kruseman, Tony Hundahl, Steve Byrne, Uncle Allen, Timmy B., Mike DeVries, David ‘Resp’ Cheplivouza, Durb Morrison, Darcy Nutt, Tim Pangburn—man, the list goes on. So many awesome tattooers I respect and admire.”

Whether vet or contemporary, tattoo artists have witnessed changes in the art over the years—some pro, some con. “There have been a ton of advances—from sterilization procedures to ink, etc.—which I think is great. Then there’s the popularity boom of tattooing going mainstream. I feel that’s a double-edged sword,”





Myke stated, adding, "When I first started tattooing, there was still a veil of mystery surrounding a tattoo shop. It was part of what attracted me to this craft. The local tattooer was like a wizard to me. Now [people are] walking into a shop for the first time expecting 'NY Ink,' 'LA Ink,' or whatever ink. The mystery and awe are gone, for the most part."

Despite the vast commercialism in tattooing, Myke still encourages up-and-coming artists and warns of phony apprenticeships. "Sh*tty tattooers that really have no business teaching anyone else, much less tattooing period, are apprenticing three to five people at a time. Then other apprentices are taking on apprentices themselves after tattooing a few months. Most people that take on apprentices only want the slave labor, to feel cool and above someone, or to charge



money, and could care less about putting out a solid tattooer. Sh*t's wrong. I can't tell you how many times I've seen this happen. It's sad because the apprentices haven't a clue. It's madness...but it's happening." But one piece of advice that Myke offered novices that stood out the most to us was, "Always remain teachable."

Starting in June 2012, Myke will be splitting his time tattooing at Art Machine Productions in Philadelphia, PA, and Freaks and Geeks Tattoo in Asheville, NC, where he plans on opening up his own shop.

mykechambers.com



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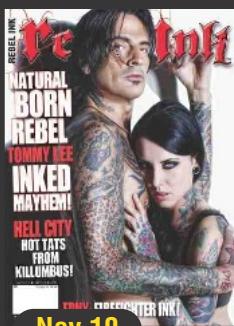
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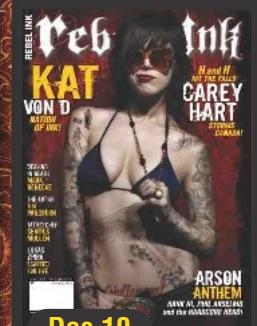
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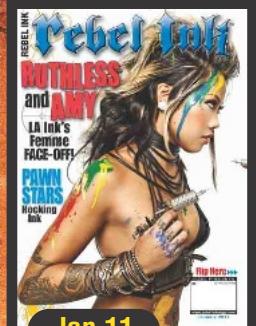
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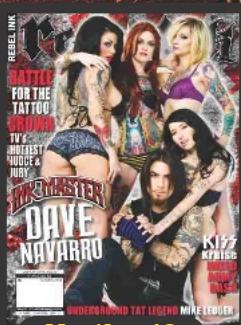
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Rebel Beach Party

PHOTOGRAPHY BY Ama Lea

ARTICLE BY Frank De Blase

Beautiful beach bunnies in bouffant beehives sizzle and shimmy in the sand as the boys all lose their minds. Not much has changed; the gals still got it and the boys still want it. But this ain't your long gone beach blanket bingo boob tube matinee—no way. And Frankie and Annette are splitsville, dad.

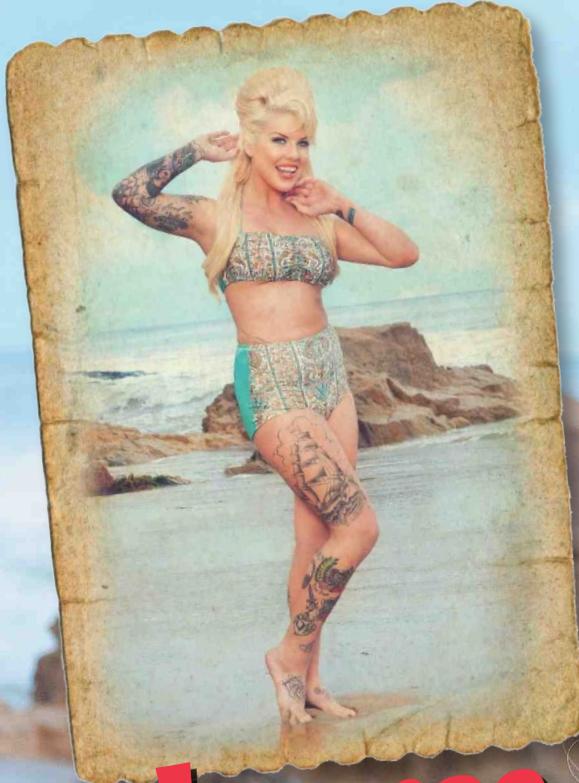
What we have now are seaside sirens by the seashore who slink with ink, who seduce with as many tattoos as the sailors their foresisters used to lure and dash upon the rocks. And they're out once again; it's bikini season, folks. Gentlemen, start your eyeballs...

Va va voom. Take a good look; it's actually impolite not to stare. You're diggin' the tattoos, after all, as their shapely blonde canvas's come to life with color and depth and a cocktail of love and luck. But then again, didn't Sailor Jerry warn us about betting on dames? They may not have tails and you won't find them singing while perched upon rocks, but it still may be a lure, and it may very well be a trap. What a way to go!



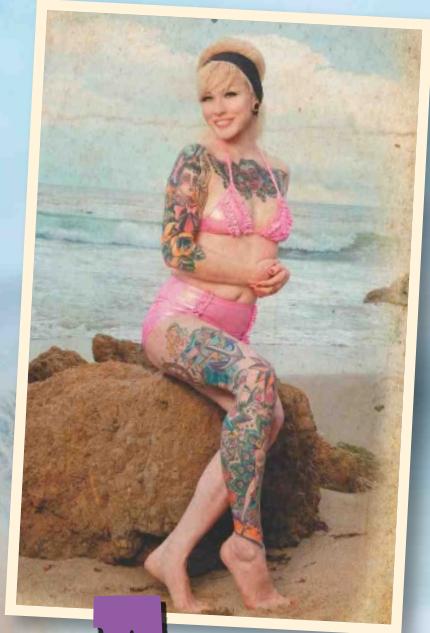


Wardrobe: Bonsoir Bella
Make up and Hair: Heather
Molina and Sasha Araujo
Production: David Foy



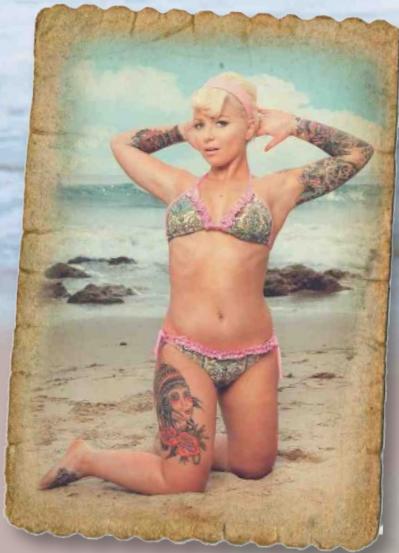
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Aja





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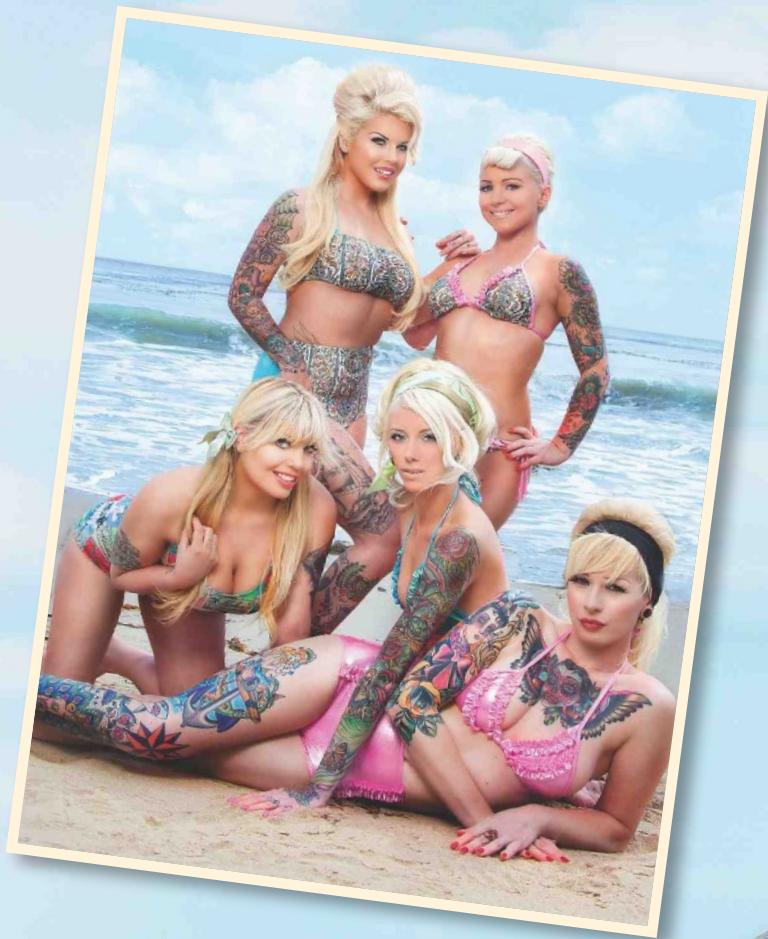
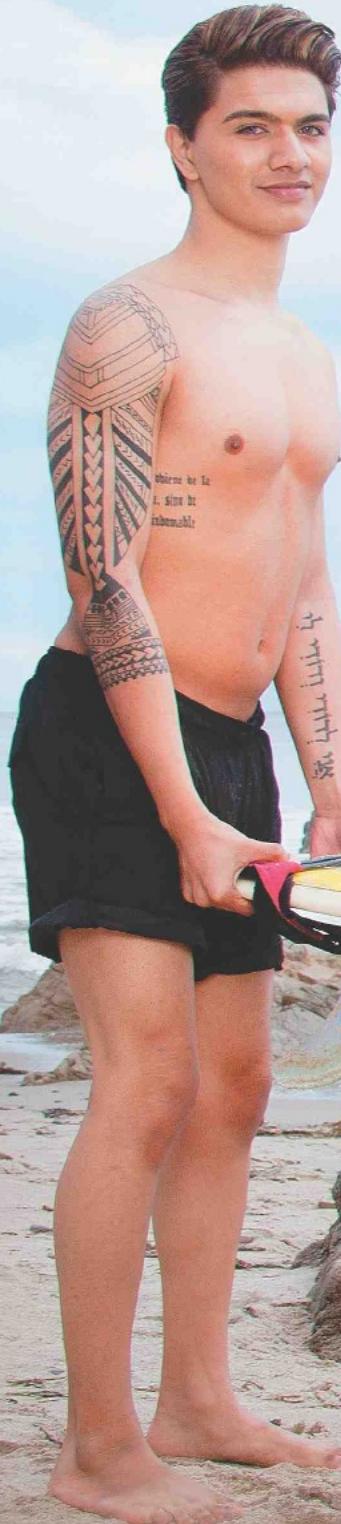
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DEAD FLESH

Guest Columnist: Jessie Rajs

Zombie movies have taught us a lot of things throughout the years. They've given us insight into human behavior—for instance we know that in a crisis situation there will always arise certain personalities: the douche bag dictator type who foolishly tries to exert control, the frightened catatonic type who endangers everyone with blind panic, and the good-looking, level-headed, awesome person who would totally figure out survival if everyone else would stop being stupid, and selfish, and just f*cking listen!



Zombie movies have taught us that fighting for survival is always an option—no matter how bleak the situation and the future may seem, it is in us to persist, never give up, and find hope from within ourselves!

Most importantly, zombie movies have taught us what can happen when we don't take public health issues seriously! If you are sick, stay home. You might think it's "just a cold" ...but maybe it's not. Do your part! Don't cough on other people. Don't make out with someone when you've been throwing up blood. Don't get on a plane after being bitten by a rabid dog. Don't leave your laboratory when there are dangerous contagions on your lab coat. My point here is that in many cases YOU CAN help prevent the Zombie Apocalypse by using the proper precautions. And by adhering to the same public health safety standards that can prevent a world-wide zombie pandemic, you will also greatly reduce the spread of other sorts of infectious diseases ranging from cold sores to the bird flu to anthrax. And that will make everything much more pleasant for all of us.

So from here on out be forewarned—should you cough on me in a movie theater or restaurant I will NOT be nice to you. I will give you the harshest zombie stare I can, to shun you into quarantine...for I am preemptively fighting to prevent a Zombie Apocalypse! Who is with me?!!!!



ZOMBIES ON FLESH/HORROR ARTIST RICKORMORTIS SCHRECK

At House of 1000 Tattoos in Bound Brook, NJ, horror artist Rick "RickOrmoris" Schreck conjures up all sorts of "Disasterpieces." But don't be fooled by the terminology—the veteran tattoo artist is an incredibly skillful tattoo artist.

Beyond the realm of the flesh, Rick also puts ink onto paper; and zombie portraits happen to be his specialty. The portraiture first came about when his beloved wife of 13 years mentioned that in all that time he'd never done a drawing of her. To arrest her requests he delineated a portrait of his bride. He captured her likeness and beauty with but one minor transmutation....he had drawn her as a zombie. The joke was on Rick, because not only did Kate like his creation, she had him zombify their whole family as well! Like a virus, it caught on, and soon other people were asking to be infected in ink. Rick has been doing zombie portraits regularly by request ever since. He pairs the portraits with matching "missing" posters of his subjects, and he now has enough to fill a book.

Schreck is also using his artistic talents to help preserve a cinematic landmark. The Evans City Cemetery Chapel was the iconic backdrop to the first of the modern zombie attacks in George A. Romero's 1968 film, *Night of the Living Dead*. As many of you already know, the chapel has fallen into disrepair, and had been scheduled to be demolished. Gary R. Streiner—a key member of the production staff on the original film and organizer of *The Living Dead Festival*—heard the news and appealed to the cemetery association, who in turn granted him until next fall to raise enough money to fix the chapel. With visions of horror fans making pilgrimage to the unholy, sacred grounds for tours or even ceremonies, Streiner began a fundraising project to save the two-story building, which was erected over 100 years ago.

When Rick heard of the project he quickly volunteered to help with the fundraising efforts. *The Night of the Living Dead* premiered in 1968, so Schreck zombified a portrait of its legendary director for a limited edition, 68 print run poster to be auctioned on Ebay.

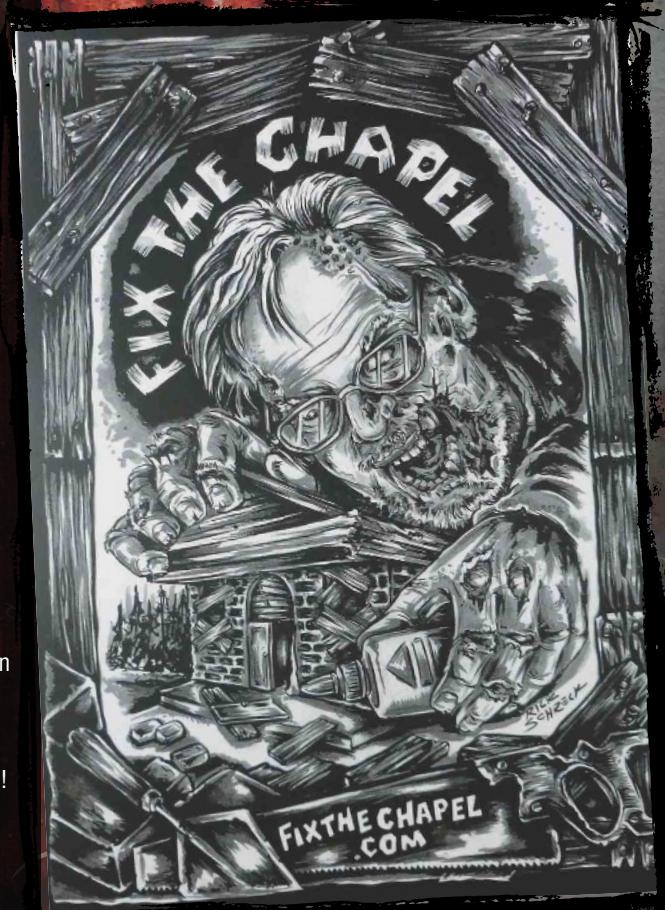
The fundraiser proved to be successful. Auction organizer Derick J. Reid visited House of 1000 Tattoos to have Schreck ink the image of an undead Romero on the back of his leg, while he was passing through town for a horror convention. "I got it because I've always loved Romero's movies, zombie related or not. He's a hometown hero here in the Ohio Valley/ Southwestern PA where I grew up. He's an inspiration to me as a horror director and writer as well as an independent artist."

While Reid has yet to show the father of the modern zombie his homage in ink, he has helped raise a couple thousand dollars through the sale of art such as Rick's. He's also helped collect *NOTLD* memorabilia, like signed photos from Lori Cardille and Mark Tierno from *Day of the Dead* as well as Kyra Schon and Gary Streiner from *Night of the Living Dead*. "I have been a lifelong fan and now I have the opportunity to be a part, even if a small one, of preserving its legacy. Fix the Chapel!!"

Schrek shares Derick's sentiment, and after drawing the poster, another RickOrmoris idea soon came about—he would do tattoos *OF* the chapel! For just \$25 he began offering to tattoo the chapel on fans that wanted to assist in the efforts. He gives 100% of that straight to the fund. It's a great idea, and a great deal for fans who want to get a meaningful tattoo of solidarity. They even get a killer "I SHED BLOOD FOR THE EVANS CITY CHAPEL" sticker too!

Rick continues to use his artistic talents to help this cause. He has created yet another poster which can be downloaded for FREE from the *Fix the Chapel* website. It shows organizer Gary Steiner working his undead body to the bone!

Check out the website and print yourself a copy at www.fixthechapel.com.
Join their Facebook group www.facebook.com/groups/savethechapel.
Lastly, visit House of 1000 Tattoos to get in touch with Rick!
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RICKORMORTIS SCHRECK



BITE ME!

There seems to be a general consensus on what a zombie bite would look like. The teeth incisions would be pretty clean—deep and painful, with lots of bruising, but not much in the way of tearing. An infectious radiating zombie venom would be the key concern—capillaries would fill with color as the rapidly mutating disease courses through them and quickly pulsates through the veins.

How accurate is this vision? It's difficult to say, because there are so many different types of infection scenarios. However, I especially like this tattoo by Karl Vitalli because at the very least, there is accuracy in its placement. If a zombie came at me—despite all my zombie defense training which tells me to put my arms out and keep a walker's head at a safe distance—I'm fairly certain I would still instinctively throw up my forearms to guard my face...and I'd totally get bitten...right there. It's not my favorite version of how the *Zombie Apocalypse* could play out, but the truth ain't always pretty. This tattoo on the other hand? It kind of is! Karl used a lot of reds and purples which give the bite tattoo a rich, realistic quality.



Zombie Apocalypse notwithstanding, this tattoo going to look warm and infected for years to come.

Karl Vitalli works at Federal Tattoo in Sunnyvale, CA, but tattoos in Dallas, TX regularly as well. Check him out at www.kvittali.com.

SURVIVAL MANUAL

Night of the Living Dead: Behind the Scenes of the Most Terrifying Zombie Movie Ever

Joe Kane
Citadel Press

After thinking about Rick Schreck's Chapel tattoos, and the work that Gary, Derick, and so many others are putting in to "Fix the Chapel," I was inspired to pick up Joe Kane's book, *Night of the Living Dead: Behind the Scenes of the Most Terrifying Zombie Movie Ever*. It includes John Russo's original screenplay, and I figured I wouldn't mind owning a copy of that at the very least. The book turned out to be an enjoyably informative read, which tells the story of the movie that "WON'T STAY DEAD!" and why we are lucky it won't!

Night of the Living Dead was the film that redefined zombies from being mind controlled, voodoo-spellbound, servants, to violent, flesh hungry, reanimated corpses. For that reason alone it always has and always will resonate in the blood-thirsty hearts of zombie lovers everywhere. This book added to my appreciation of the movie by explaining the contextual reasons that made it such a powerful film when it was first released, why it became a classic, and why it has stood the test of time. Kane did so by combining a profusion of perspectives from recollections of the cast and crew, inserts from today's horror writers and directors who explain the impact it had on them, and through his own experiences and storytelling.

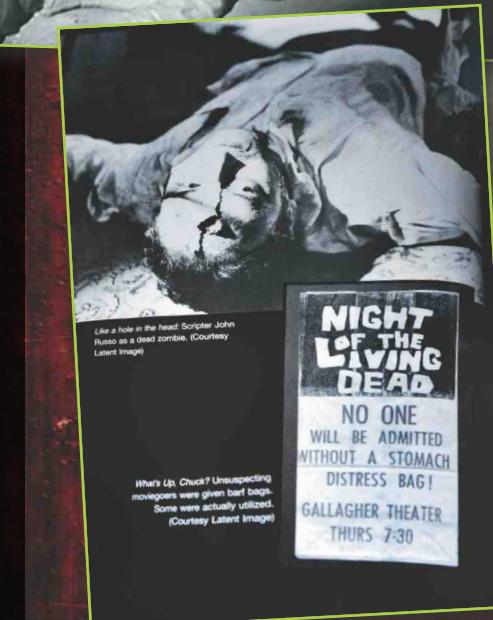
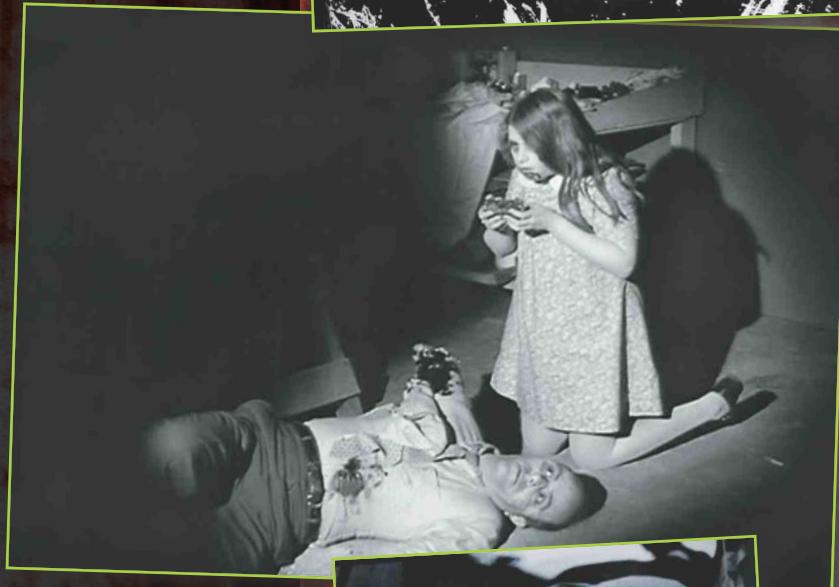
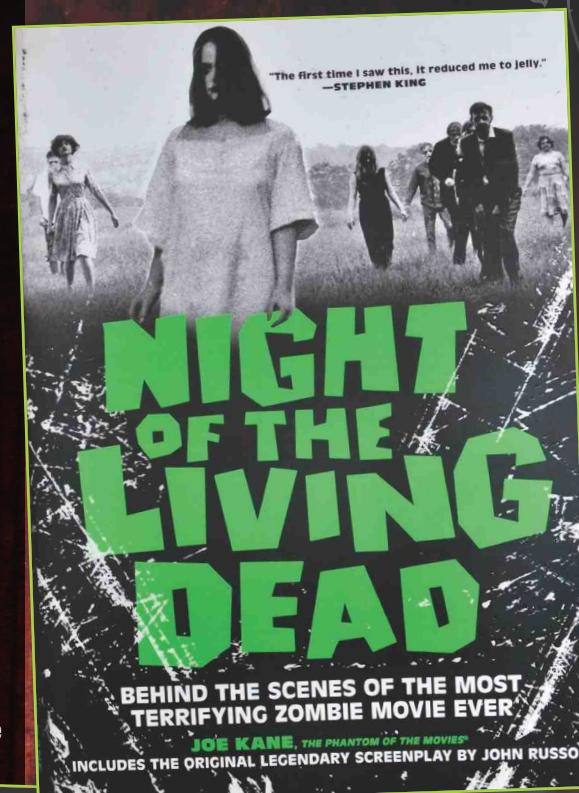
I enjoyed reading about actual making of the movie, and the individual experiences of the cast and crew. Particularly interesting were the recollections of the little girl zombie (Kyra Schon)—f*ck *Return*, killing and eating her parents make "Karen Cooper" the most punk rock zombie ever—and excerpts from a rare interview with Duane Jones ("Ben") before his early death.

I first saw the movie in the '90s; I understood that it was a rarity for to have an all white cast and black hero, and killing the hero evokes emotional intensity and futility in any time, but the book reminded me what an impact it must have had on its first audience when set against the culture backdrop of the civil rights struggles and an unpopular, highly televised war in 1969.

Blood & guts had rarely been shown in that capacity, and with the newly created MPAA rating system they would not be shown to general audiences again. While the film was gruesome, it also showcased the struggle and failure of people to work together against outside forces and how this directly leads to demise...and how ignorance is a very real, and very prevalent, enemy in the end. For these reasons the movie showings ranged from NYC's 42nd St. grindhouse theaters to screenings at the MoMa and other respectable art houses.

The book goes on to talk about the future endeavors of Romero and the *NOTLD* team members, as well as the fortuitous growth of zombie movies and culture. It includes some great photos from on the *Night* movie set, as well as a few other enticements. There are interviews with directors like Peter Jackson (*Evil Dead*) and Danny Boyle (*28 Days Later*), a list of "Z-Wards" or best and worst zombie film moments, a number of well compiled movie lists, and a "Where are they now?" section. It was after the book's publication, earlier this year, that we lost the beloved "First Zombie" Bill Hinzman. Anyone who frequents horror conventions will recall him fondly, as he was a regular guest, and always happy to attend. His fans will definitely want to pick up the book and read about his antics—such as "testing out" the legitimacy of his zombie makeup out on his unsuspecting neighbors.

Find out for yourself! Whether you're a film historian or a fan of zombies, this book is worth a read.





TATTOOED ZOMBIE PINUP! HELL VETICA

Hell Vetica is a bartender and model. She also does freelance graphic design work, which you might have guessed by her name! She first started modeling for art classes while attending art school.

From there, Hell started getting booked to model at a lot of colleges and studios in the area.

"I love modeling for painting classes and drawing classes, there is so much creative energy in the room and I like how the artists each come up with their own concept and perspective of how they want to display the model."

From there she progressed towards modeling for photography clubs. "It all kinda kept on going from there."

Photos by Tom Gilmour/Visual Distress



While she doesn't perform regularly, Hell Vetica did put on a winning zombie burlesque performance to Creepshow's "Zombies Ate her Brain" at the Z-Factor competition last fall. "I will probably start performing more, I really enjoyed it." As evident in her performance, she enjoys all things undead as well! "I love most zombie books and movies, but the original *Night of the Living Dead* always kicks ass. I really like *The Zombie Survival Guide* as well."

A non-zombie movie she recommends is *True Romance*. It remains her all time favorite, and the title was the inspiration for the tattoo she proudly displays.

I asked her about the anchor and roses above it and she explained, "...[t] is a tattoo for my little sister, Stephanie. It has a banner that reads 'Hasenpfeffer,' which is what I insisted she be named when she was born."

Most of Hell Vetica's tattoos were done at Jinx Proof Tattoo in Montclair, New Jersey, but since moving closer she's been getting tattooed by Megan Murphy of Eternal Etchings Body Art Studio in Cape May, NJ.

If you'd like to find out more about this undying beauty check out her website www.jessicastroh.com. Her photos were taken by Tom Gilmour/Visual Distress. To see more of Tom's work visit his website too! www.tomjgilmour.com.

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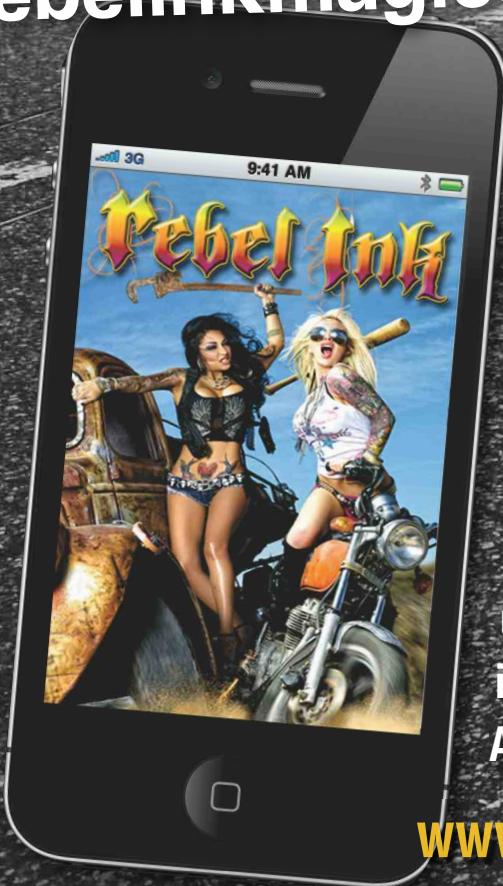
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Las Vegas Shakedown

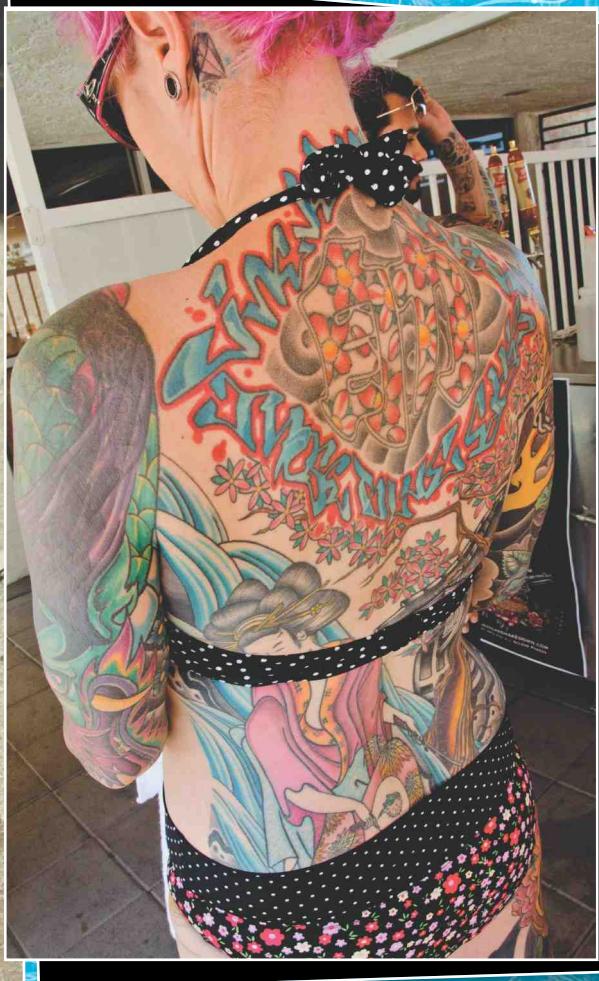
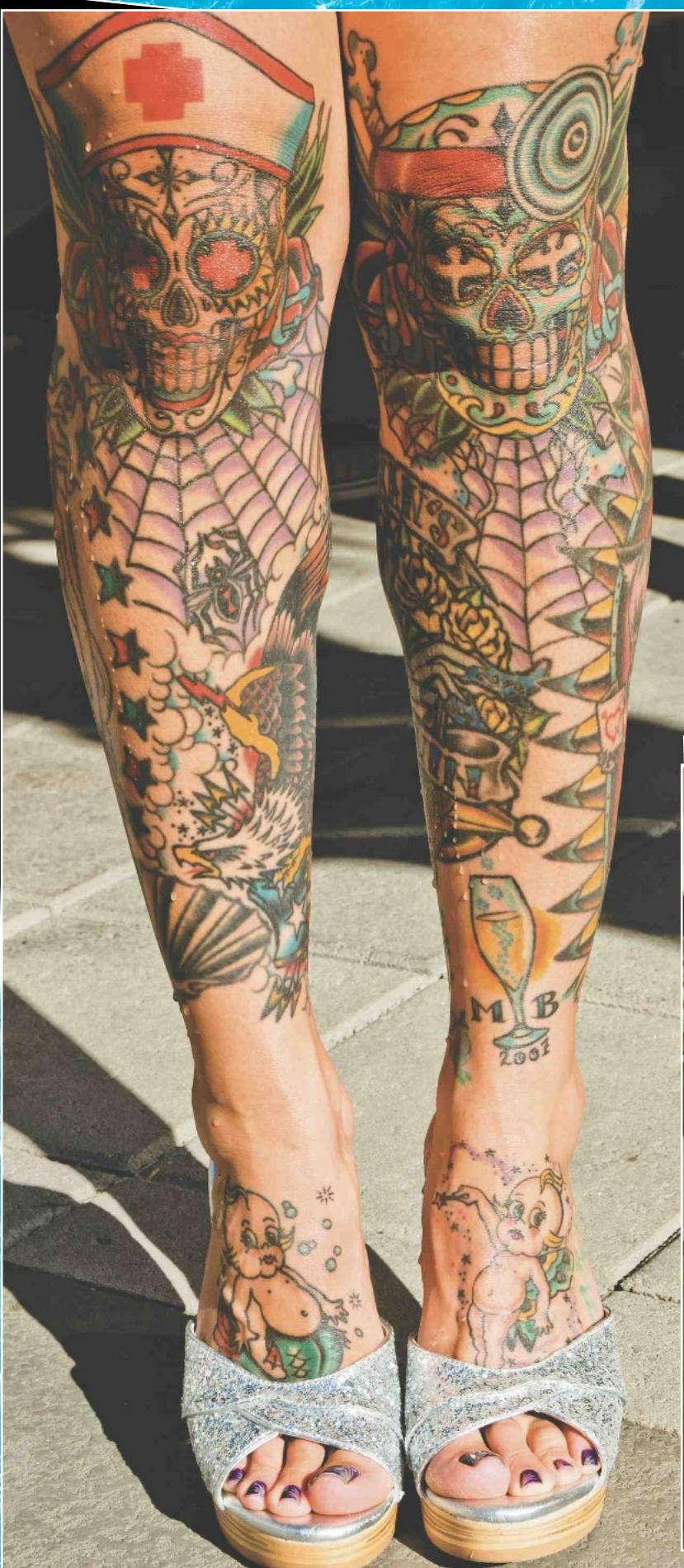
Rockin' in Sin City

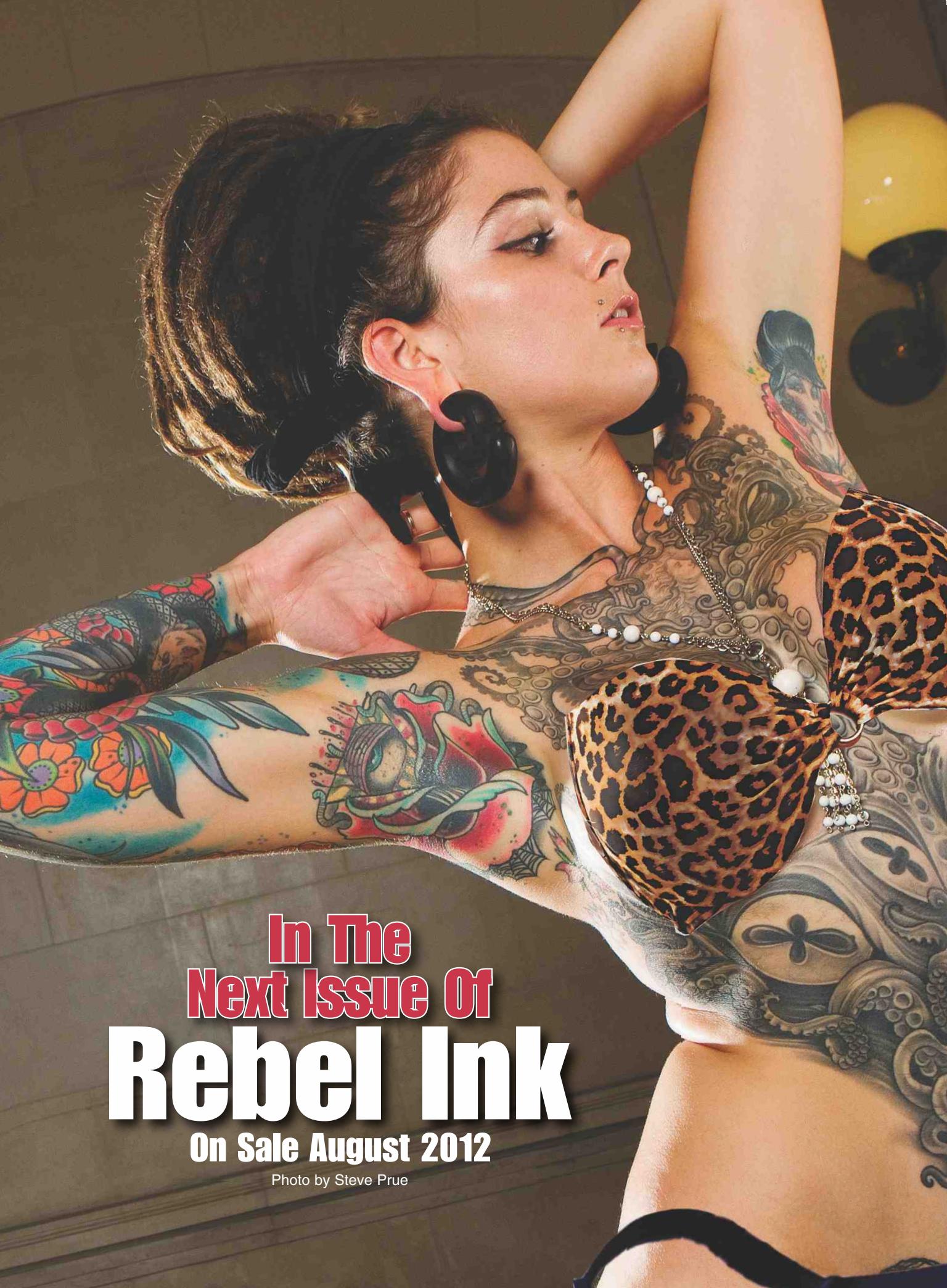
Photography by Billy Ward
Article by Clive Young

TIt went down last October 13th-15th in Sin City at the Las Vegas Shakedown weekend. The three-day event was full of burlesque performances, pool parties, head-bangin' rock shows, and hundreds of inked-up fans nodding in unison to the bass thumps.

The rockabilly sect was well represented at a daytime pool-side bash. Tattooed hotties







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